

THE ASYLUM

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“ I found myself without a job in the fall of 1898. The silver lining in that cloud was the opportunity of fulfilling a long cherished desire. Now, I said, I can do what I always wished to do; I can try bookselling. The love of books had become a passion for me. I cared for them not only for their contents; I was keenly, if not too intelligently, interested in editions and publishers and the harmony of paper, type, illustrations, and binding, which leads towards perfection in bookmaking.”



CHARLES E. GOODSPEED
1867-1950

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The Asylum

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Front cover: Undercroft of the first US Mint building (F. H. Stewart, from *Telephony* vol. 15 no. 1 [January 1908], p. 69).



President's Message

August is just around the corner! I hope all NBS members are marking the week of August 9 on their calendars. In addition to our NBS meetings there are meetings sponsored by just about every major numismatic group. Additionally, the week will be full of lectures and seminars for every numismatic taste. If early American history is of interest to you, Boston is the cradle of the revolution and offers an abundance of "living" U.S. history references along the Freedom Trail: so much to do, so little time!

Our NBS schedule at the Boston ANA in August is set. The NBS Symposium will be held on Thursday, August 12 at 11:30 AM to 1:00 PM). The symposium will feature John Adams with a presentation and discussion of his new book, *Medallic Portraits of Admiral Vernon*. In his review, Joel Orosz says "*Medallic Portraits of Admiral Vernon* does such a superb job of defining the previously indefinable, the only numismatic book in English to which it can appropriately be compared is Sylvester Sage Crosby's *Early Coins of America*." This "don't miss" presentation will be held in the Fairfax-A Room in the Sheraton Boston Hotel. Please note that the Sheraton Boston Hotel connects directly to the Convention Center and the Bourse Floor. The NBS Board meeting will immediately follow the symposium at 1:00 PM to 2:00 PM in the same room.

The regular NBS meeting will be held on Friday, August 13 at 11:30 AM to 1:00 PM at the Massachusetts Historical Society. This is just a few blocks from the convention center. John Adams was instrumental in making the arrangements for us to have our regular meeting in one of the special library rooms in the MHS. The regular meeting will include notes from the board meeting (previous day), current NBS status, literature dealer announcements, input from members, fund raiser auction (with Brad "open up your checkbook" Karoloff), future NBS projects, and a few surprises. Our featured speaker will be Frank

Campbell. Frank will highlight some of his favorite memories on books and personalities during his outstanding career as librarian of the ANS: another "don't miss" presentation. We will also be given an opportunity to look over some of the significant collections at the MHS, so plan for a little extra time. This should be a great meeting.

Donations. If you have any numismatic literature material that would be suitable for the NBS auction, please bring it to the regular meeting. The auction proceeds provide funds that allow us to continue our grants and awards. As you know, Brad will maximize the bidding on all the lots to maximize our treasury. Again this year we are providing a \$1000 ANA summer seminar scholarship to some deserving Young Numismatist.

Be Sure to Vote. You will find a ballot in this issue of *The Asylum* to vote for the best overall article and the best new author for 2009. Please fill it out and return it by the due date. The award winners will be announced at the regular meeting in Boston. The Jack Collins Award for best new author carries a \$250 prize. The NBS Writers Award for the best overall article recognizes the best author with a plaque.

Something new this year is the Young Numismatists' writing contest. We will award a \$250 prize to the best article submitted by a YN. The YN articles will be reviewed by our editor and the winner will be published in a future edition of *The Asylum*.

ANA Exhibits. The Aaron Feldman Exhibit Award was funded some time ago and is handed out by the ANA for the best literature exhibit at the annual summer ANA. We need exhibits to trigger this award. Boston presents a fine opportunity to show some of your special items. See you in Boston!

—Dan Hamelberg

Frank H. Stewart's Small Beginnings: *Ye Olde Mint* and *Our New Home and Old Times*

Joel J. Orosz and Leonard Augsburger

Just as Julius Caesar destroyed the Roman Republic while in the process of saving it, Frank Huling Stewart (1873-1948) demolished the First United States Mint in the process of commemorating it. In fairness, Stewart was a businessman, not a preservationist, and he needed the space occupied by the old Mint buildings to house his growing, eponymously named electric company. His acts of commemoration, moreover, were strikingly successful. Stewart carefully measured and photographed the Mint structures, inside and outside, before razing them. Afterwards, he commissioned two Mint-themed paintings that have become icons for modern-day coin collectors: "Ye Olde Mint" by Edwin Lamasure (1914), and "Inspection of the First Coins" by John Ward Dunsmore (1915).

The authors of this article have spent the past four years intensively researching Frank Stewart's numismatic papers and artworks, which have reposed, untouched since his death, in the libraries and museums of the American Numismatic Association and the American Numismatic Society, at archival depositories in Philadelphia, New York City, Washington, D.C., in the less likely venues of Glassboro and Woodbury, New Jersey, and even in Lithopolis, Ohio. Private libraries in places as far-flung as Champaign, Illinois, St. Louis, Missouri, and Colorado Springs, Colorado have also yielded valuable information. The authors have uncovered the full story of Stewart's purchase, ownership, and destruction of the first Mint buildings, plus the fate of the structure Stewart built to replace the Mint edifices. In addition, they have unearthed a treasure trove of never-before-published photographs, both interiors and exteriors, of the first Mint buildings, along with previously unknown sketches and study paintings by Lamasure and Dunsmore,

as well as little-known works by other artists inspired by the paintings of Lamasure and Dunsmore. All of these findings and illustrations will appear in their new book, *Pictures of the First United States Mint: The Numismatic Legacy of Frank H. Stewart*, to appear in late 2010. This article, adapted from an excerpt of the book, appears with the kind permission of Whitman Publishing.

Frank Huling Stewart, the proprietor of a very successful electric supply firm in Philadelphia, could boast of many significant numismatic accomplishments: he was the last private owner of the three main buildings of the first United States Mint, he tried to preserve them, he eventually demolished them, he ultimately commemorated them by commissioning Mint-themed artworks, and he fixed them forever into our memories by writing his *History of the First United States Mint* (1924). These were feathers enough for any numismatic cap, but they hardly exhaust the catalog of Stewart's achievements. He also wrote about the first Mint in two booklets, *Ye Olde Mint* (1909) and *Our New Home and Old Times* (1913), and he both formed and donated to a museum a significant collection of coins struck and artifacts found at the first Mint.

Frank Stewart never claimed to be a scholar, yet his resume is crammed with books, booklets, and pamphlets he produced on numismatics, biography, and history. It cannot be said that he was a polished author—his training was apparently confined to Prickett's [Philadelphia] Business School's course on commercial writing—nor can he be called a thorough scholar. Yet Frank Stewart was most assuredly an amateur enthusiast on topics numismatic (especially regarding the first United States Mint), biographical (focusing on the heroes of the Revolutionary War), and historical (particularly the chronicles of his home state of New Jersey).

Stewart, it will be recalled, became the "Master of the Mint" in April of 1907, when he purchased the lots numbered 37 and 39 North Seventh, along with number 631 Filbert Street, which collectively hosted the remaining structures of the first United States Mint. The Rear Building and its attached stable, both in a state of advanced dilapidation, he razed immediately, and quickly replaced them with a four-story brick warehouse that he connected to the brick edifice he had been occupying at number 35 North Seventh for some years. The Rear Building did

not crumble in vain, however, for the coins Stewart discovered upon demolishing it, especially the two silver-center cent planchets, piqued his interest in the historical aspects in the remaining Mint structures. Soon the Front Building, directly facing North Seventh Street, boasted a new sign painted on its façade, with "1792" between the third-story windows, and "Ye Olde Mint" between the second and third stories. By 1909, Stewart was so persuaded of the Mint's importance that he did what he had never done before: write and publish a booklet to share his knowledge with the world.

Stewart's *métier*, even if he did not know it yet, was that of an archiver and recorder of history. His career arguably began in 1890, at the age of seventeen, in the form of his first diary, in which he carefully noted for posterity the observations of a young man making his way from the country to the city and carving a piece of the American pie for himself. Subsequent diaries, now missing, carried the story further.¹ By 1907, at the age of thirty-four and having achieved substantial success in the electrical supply industry, Stewart was amply prepared to return to his life's avocation, and what better place to start than with his own commercial concern, which by coincidence, or fate, just happened to be dripping with history?

The full title of Stewart's maiden publication was *Ye Olde Mint: Being a Brief Description of the First U. S. Mint, Established by Congress in the Year 1792, Seventh Street and Sugar Alley (Now Filbert Street) Philadelphia*. The booklet is octavo in size, 6 inches by 8¾ inches, with tan card covers and a stapled binding. Its cover depicts a flowering plant rendered in the art-nouveau style, rather reminiscent of a Tiffany lamp, with the title presented atop the plant as "Ye Olde Mint." At the base of the plant are the words "Compliments of Frank H. Stewart Electric Co. 35 North Seventh St. Philadelphia," which suggest that the company had not occupied the old Mint buildings for business purposes. The booklet contains 24 pages and 6 unnumbered black-and-white photographs, reproduced in halftone, of the Mint buildings and the artifacts removed from them. The copyright owner is listed as the Frank H. Stewart Electric Company.

1 Felicie F. Squyres, "The Stewart Room: Its History, Contents and Usage" (term paper for L. S. 600, a seminar in current issues and library seminar in the Graduate Division of Glassboro State College [Rowan University, 1973]), p. 21, notes a diary of 1906.

Stewart began his booklet with a foreword to explain what had motivated him to write it:

The great majority of the rare United States coins were made in buildings still standing at 37 and 39 North Seventh Street in Philadelphia, or, to be more exact, in the coinage building in the rear of these numbers. Until recently these buildings were unmarked, and the people of the neighborhood in a great many instances were unaware of the fact that for a period of forty (40) years all of the United States coins were made so near at hand. Those who daily walked past the buildings had nothing to direct their attention to them, and it is safe to say that not 500 persons in Philadelphia could point out what at one time was one of the most important buildings in the United States, as well as the first erected under authority of Congress for Federal purposes.²

Stewart obviously believed that Philadelphians had forgotten, in the space of nearly three generations, the important place that the old Mint had once held in American commercial life. The passage also demonstrates that his research convinced him that the Middle Building was the coinage factory, and that the three Mint buildings were the first constructed by the Federal government. In fact, he was wrong on both counts.

Stewart then revealed, at the end of the foreword, his purpose in writing *Ye Olde Mint*:

The author purchased the buildings and feels that it is his duty to do what he can to describe them before they are demolished, and also at the same time to publish such data in his possession as may prove interesting or valuable to the limited few who collect rare coins or are in any way interested in what was an exceedingly important department of our early national life.³

Visions of wrecking balls were already dancing in Stewart's head by 1909, but so were notions of preservation through publication. The booklet *Ye Olde Mint* was Stewart's first attempt to do just that. After the four-page foreword, the balance of the booklet constitutes a single essay, unencumbered by chapters or subheadings. It begins with a couple of pages on the connections between George Washington and the first Mint, then spends three pages describing the three buildings and copper

² Frank H. Stewart, *Ye Olde Mint* (Philadelphia: Frank H. Stewart Electric Company, 1909), pp. 3-4.

³ *Ibid.*, p. 4.

coins and planchets discovered when the Rear Building came down. A painstaking four and a half pages are devoted to tracing the people who had owned the original three lots of the first Mint, beginning with William Penn himself and concluding with Frederick Hailer, the last private owner (although Stewart also spells his name as "Wailer").⁴ The rest of the booklet is devoted to an idiosyncratic history of the Mint and its operations, jumping back and forth in time and place, but mainly focusing on its first decade, 1792-1802. The booklet closes with a transcription of a letter from George Washington to Thomas Jefferson, June 9, 1792, regarding the purchase of the first Mint lots.

A professional historian Stewart was not, but his enthusiasm for research is everywhere apparent. His reconstruction of the Mint property's ownership chain was meticulous, if not always accurate in every detail. Besides transcribing "Hailer" as "Wailer," he managed to render the surname of Jean-Pierre Droz, a Swiss medalist, as "Drotz." Nor were his historical judgments always sound. For example, Stewart states, "From a national viewpoint the old Mint buildings are the most historical in the United States, because they were the first to be erected by the authority of the Federal Government for public use."⁵ However, the Mint structures were not the first to be erected by the United States government, and even if they had enjoyed that distinction, it does not necessarily follow that they would be the "most historical."

More accurate, and thus more valuable, than the text are the six full-page photographs that accompany it. The frontispiece is the classic view of the Front Building, with "1792 Ye Olde Mint" painted on the façade, and an open touring car parked in front. The second photo depicts the façade of the Middle Building, "undoubtedly the first brick building erected by act of Congress for public use," according to its caption.⁶ The third illustration zeroes in on the "vault within a vault" found in the basement of the Middle Building, while the fourth shows a general view of half of that basement. The fifth illustration offers a scrap of scissel (a piece of waste copper strip from which a half cent planchet had been punched) along with eight planchets, all found either when the Rear Building was razed or during excavations for the four-story warehouse that replaced it. Two of these planchets were for the

⁴ *Ibid.*, p. 12.

⁵ *Ibid.*, p. 8.

⁶ *Ibid.*, facing p. 5.

BALLOT

Writers Award & Jack Collins Award

Please select **one** article from **each side** of this ballot in order to cast your vote for the two Numismatic Bibliomania Society author awards: the Writers Award for best article of the year in *The Asylum* and the Jack Collins Award for the best article by a first-time *Asylum* author.

Please send your ballot with your choices marked to the Editor:

David Yoon

41-22 54 Street Apt. 9

Woodside, NY 11377

Ballots must be received by July 15 to be counted!

Jack Collins Award for best article by a first-time author in 2009

- ☐ RyAnne Scott, "News from the ANA Library" (vol. 27 no. 1)
- ☐ Roger S. Siboni, "The Infamous Head Left/Plow Right New Jersey Coppers" (vol. 27 no. 3)
- ☐ Max B. Spiegel, "A Visit to the Historic Mehl Building" (vol. 27 no. 1)
- ☐ David Stone, "The Mysterious Mr. French, Revealed at Last" (vol. 27 no. 3)

Writers Award for best article of 2009

- ☐ John W. Adams, "Observations on Two Recent Sales" (vol. 27 no. 1)
- ☐ John W. Adams, "Lot 88, a True Incunable" (vol. 27 no. 3)
- ☐ Leonard Augsburger, "The One Hundred Greatest Items of United States Numismatic Literature: A Survey of the Numismatic Bibliomania Society" (vol. 27 no. 1 & 2)
- ☐ Leonard Augsburger and Joel Orosz, "The Numismatic Bulldog: Tales from the Road" (vol. 27 no. 4)
- ☐ David F. Fanning and Eric P. Newman, "An Eighteenth-Century Coin Chart: A Mystery Solved" (vol. 27 no. 4)
- ☐ David D. Gladfelter, "Katen's 'Pots and Pans' Fixed-Price List" (vol. 27 no. 3)
- ☐ Dave Hirt, "A Unique Buying Opportunity" (vol. 27 no. 4)
- ☐ D. Wayne Johnson, "Defining and Voting on 'Greatest' Numismatic Works: A Contrarian View of the Numismatic Bibliomania Society Survey" (vol. 27 no. 2)
- ☐ Benjamin Keele, "Thoughts on Preserving Digital Numismatic Literature" (vol. 27 no. 3)
- ☐ RyAnne Scott, "News from the ANA Library" (vol. 27 no. 1)
- ☐ RyAnne Scott, "From the ANA Library: Numismatic Literature at the World's Fair of Money" (vol. 27 no. 2)
- ☐ Roger S. Siboni, "The Infamous Head Left/Plow Right New Jersey Coppers" (vol. 27 no. 3)
- ☐ Pete Smith, "So, Who Is This George Kolbe, Anyway?" (vol. 27 no. 4)
- ☐ Max B. Spiegel, "A Visit to the Historic Mehl Building" (vol. 27 no. 1)
- ☐ David Stone, "The Mysterious Mr. French, Revealed at Last" (vol. 27 no. 3)
- ☐ Myron Xenos, "'You Don't Say': Numismatic Quarterly Quiz" (vol. 27 no. 4)

legendary silver-center cent (or "silver centre" cent, as Stewart has it).⁷ The final photo depicts six coins found in the excavation made for the basement of the four-story warehouse. Four are large cents, including those dated 1826, 1832, and 1834; two are half cents, one dated 1826, while the other, the date of which is effaced, is of the Draped Bust type, minted from 1800 to 1808.

Ye Olde Mint did indeed offer a brief description of the first United States Mint, but more significantly, it provided the most thoroughly researched look at the first Mint published up to that time. Stewart did all he could to disseminate his booklet widely, for it was distributed "Compliments of Frank H. Stewart Electric Company" to all who displayed interest.⁸ He laid into all copies a small circular advertising the Stewart Electric Co., most of which were discarded by the new owners. The copy in the collection of the Historical Society of Pennsylvania retains this rare circular, which notes the availability of the latest Stewart Electric Company catalogue, by this time a 700-page hardcover behemoth offering thousands of items.

Stewart's distribution of *Ye Olde Mint* began towards the end of 1909, for in early December of that year he began receiving letters of acknowledgment from historical societies, libraries, and industrial concerns.⁹ Stewart also distributed to the numismatic community, where it was immediately well received. Farran Zerbe, the President of the American Numismatic Association, wrote to Stewart on December 10, 1909, saying "I have already heard many approving remarks regarding the enterprise shown by you in your late publication."¹⁰ Zerbe requested additional copies, and next in line was the keeper of the Mint cabinet. On January 6, 1910, the curator T. L. Comporette wrote to Stewart to acknowledge a recent tour of the first Mint property, and included a list of the numismatic elite who might also appreciate copies of *Ye Olde Mint*.¹¹ Many celebrated collectors of the era, Brand, Woodin, Clapp, Granberg, and others, found their way onto Comporette's list, and all presumably received copies of *Ye Olde Mint*.

⁷ *Ibid.*, facing p. 20.

⁸ *Ibid.*, front cover.

⁹ Frank H. Stewart MSS, box 5, Rowan University.

¹⁰ Farran Zerbe to Frank H. Stewart, December 10, 1909, Frank H. Stewart MSS, box 5, Rowan University.

¹¹ T. L. Comporette to Frank H. Stewart, January 6, 1910, Frank H. Stewart MSS, box 5, Rowan University.

Stewart's pamphlet was a success in promoting the Stewart Electric Company, but in one crucial respect Stewart's *Ye Olde Mint* was a disappointment, for it failed to inspire any of its readers to take action to preserve the remaining pair of old Mint structures. And while it might be unfair to lay blame with the coin collectors of the time, one must acknowledge at least complicity—for the numismatic community was well informed, but failed to act. Thus, less than two years after its publication, the demolition began on North Seventh Street, and soon after, Stewart's new "Old Mint Building" would rise on the spot. Interestingly, this is an outcome that Stewart accurately forecast. The very first paragraph of *Ye Olde Mint*'s text foreshadowed exactly what would occur in 1911:

The first United States mint buildings are indeed historical in more ways than one, and while a number of suggestions have been made for their preservation it is highly probable they will eventually be located by the means of a bronze tablet on the front of the steel and concrete structure in contemplation for the use of the Frank H. Stewart Electric Company, who now occupy the buildings adjoining them on the south and east. The retention of the buildings on the present site is prohibited on account of the great value of the land and its location in the heart of the business section, and their removal by private enterprise to another site unlikely because of the great expense that such removal would entail.¹²

After these forebodings were fulfilled, in 1913, Frank Stewart made his next excursion into the realm of writing, when he authored and published *Our New Home and Old Times*. In 1911, after making one last fruitless attempt to save them, Stewart demolished the old Mint edifices and replaced them with a six-story structure of steel, concrete, and brick, 116 feet deep and 37 feet wide. He attached this new building to the four-story warehouse already standing on 631 Filbert Street (the lot directly to the east and south of 37 and 39 North Seventh), thus recreating the original configuration of the first Mint on these three L-shaped lots.¹³

The booklet written to celebrate this achievement, and to commemorate the now-vanished Mint, *Our New Home and Old Times*, is octavo in size, 6 inches by 9 inches, with tan card covers and a stapled

¹² Stewart, *Ye Olde Mint*, p. 8.

¹³ Frank H. Stewart, *Our New Home and Old Times* (Philadelphia: Frank H. Stewart Electric Company, 1913), p. 3.

binding. A few copies were bound in green-grey cloth; one remains in the collection of the Gloucester County (New Jersey) Historical Society while another appeared in Craig Whitford's sale of Mint memorabilia in October, 1995. The cover bears some similarity to that of *Ye Olde Mint*, for its central vignette is also an art-nouveau motif, although instead of a flowering plant, it appears to be a leaf (or possibly a butterfly) mounted on a stanchion. Both the title and the motif are enclosed by triple rules, with boxes at all four corners. The back cover contains the "OLD MINT" logo that Stewart adopted to brand his highest-quality line of electrical products, consisting of the words "OLD MINT" within a double rule in the shape of a sideways coffin, with "STEWART'S" above and "GOLD STANDARD" below. The booklet contains 48 pages and 22 black-and-white photographs reproduced in halftone, depicting the interiors of Stewart's new building, along with some items of numismatic import.

Unlike *Ye Olde Mint*, the subject matter of which was exclusively numismatic, *Our New Home* is mainly about the Old Mint Building and the electric supply business, with an occasional dollop of numismatic information tossed in. Stewart took great pride in the structure he had erected on the old Mint's site: "Our new building, known as the 'Old Mint Building,' is probably the first new building to be called an old building in the history of architecture."¹⁴ He waxes eloquent about the amenities of the Old Mint Building—its elevators, tramways, and fire tower—and expresses his satisfaction that if all of its steel bins were laid end to end, they would stretch for more than half a mile in a straight line.¹⁵ Nineteen of the twenty-two photographs in the booklet focus on the Old Mint Building's interiors (13), exterior (4), and cornerstone-laying ceremony (2).

In typical Stewart fashion, the topics meander. A nearly three-page essay on electric wiring is succeeded by sections on the Stewart Electric Company's catalogue, its pictorial calendars, and its museum of old electrical devices. Stewart himself signed a four-page disquisition on his reminiscences of the electrical supply business. The Master of the Mint closed his booklet with no less than six pages of "Odds and Ends" wherein it is possible to learn, should one be so inclined, that "J. W. Parker had a lot of fun with a windowful of feathers blown around by a

¹⁴ *Ibid.*

¹⁵ *Ibid.*

sturdy C&C Electric Fan.”¹⁶ This section also contained Stewart’s bold if inaccurate prediction that “Solar heat and water power will supply all the electrical energy 100 years hence. There is no use of worrying about coal.”¹⁷

The numismatic content of *Our New Home*, though relatively slight, still has some items of note. It begins with the frontispiece, which features the bronze tablet that Stewart had been contemplating when he wrote *Ye Olde Mint* in 1909. Affixed to the front façade of the Old Mint Building, the tablet read: “ON THIS SITE WAS ERECTED THE FIRST U. S. MINT A.D. 1792 THE FIRST PUBLIC BUILDING AUTHORIZED BY CONGRESS. COINAGE CONTINUED HERE 40 YEARS. BUILDING RAZED A.D. 1911.”¹⁸

There are photographs of two chairs and one bench that were constructed of timbers salvaged from the old Mint, with the note that the bench was a Christmas gift to Frank H. Stewart in 1911, the year that the last of the old Mint edifices were demolished.¹⁹ He reports that all three were made of oak joists from the Middle Building, which were so hard that the cabinet maker had to be paid extra for working with them, and that all were part of his office furnishings. The bench today resides in the collection of the Gloucester County Historical Society; the whereabouts of the chairs are unknown. These were not the only wooden relics, for about two dozen gavels and the same number of paperweights, made of the same oak joists, were crafted by James Barton of Camden, New Jersey, and distributed at the cornerstone-laying ceremony to participants and special guests.²⁰ There is also a picture of the hand-made lockset that came off the Front Building, although it is not described in the text.²¹

The deed of sale of the first Mint from the United States to Michael Kates is pictured in full-page format, along with an explanation that it was found in an old safe by descendent Louis Kates; Stewart’s memorable judgment was that “It is a piece of parchment and the penmanship is above reproach.”²² He also used this section to make a declaration

16 *Ibid.*, p. 48.

17 *Ibid.*, p. 45.

18 *Ibid.*, frontispiece.

19 *Ibid.*, p. 5.

20 *Ibid.*, p. 20.

21 *Ibid.*, p. 6.

22 *Ibid.*, pp. 12-13.

of future literary intentions:

In the past two years data has been collected by us pertaining to the original mint property, which when added to the finds made when the buildings were demolished, will make a book of considerable historical interest. Those fortunate enough to possess a copy of "Ye Olde Mint" booklet have some idea of what may be expected in the final write-up of information in our possession, a great deal of which has never been published. If you want a copy, send in your request now.²³

As it happened, Stewart was hardly the first would-be author who was overly optimistic about his publication date, for *History of the First United States Mint* did not appear until 1924. This does demonstrate, however, that he was planning to write the book very soon after the old Mint structures came down.

Not strictly numismatic, but somewhat numismatically inspired, were the medallions and sculptural elements on the façade of the Old Mint Building. There were six medallions, three set in the space between the third and fourth floors, and three set in the space between the fourth and fifth floors. The two pictured in *Our New Home* evoke coins without actually copying them, with one being similar but not identical to an Indian Head Cent obverse and another, with a wreath surrounded by thirteen stars, bringing to mind (at least in terms of the wreath) the Indian Head Cent Laurel Wreath reverse of 1859.²⁴

In the space between the first and second floors were small alcoves that held a carved eagle perched on a shield, which in turn rested on bundled foliage. Stewart clearly modeled these eagles on Peter, the famed mascot of the Mint, for the photo's caption states that "the Mint eagle was a noted bird."²⁵

Our New Home seems to have been primarily distributed within the electrical trade, as part advertising and part history. Although several snippets are of interest to coin collectors, the majority of the content promotes the history, capability, and of course new facility of the Stewart Electrical Company. For this reason the pamphlet is little known today among numismatists. Stewart began receiving letters of acknowledgment for *Our New Home* in May 1913.²⁶

23 *Ibid.*, p. 15.

24 *Ibid.*, p. 41.

25 *Ibid.*, p. 42.

26 Frank H. Stewart MSS, box 7, Rowan University.

Ye Olde Mint and *Our New Home* occupy a distinctive niche in numismatic literature, that of the “rehearsal” publication. Both were written as Frank Stewart was still in the business of learning about the old Mint: its people, its processes, its history. They are therefore inherently incomplete and occasionally inaccurate, but by the same token, they are fresh and bursting with the excitement of new discoveries. Much of what they contain is incorporated in Stewart’s 1924 opus *History of the First United States Mint*, but a few important textual details and pictures of the Old Mint Building can be found only in these two booklets. Stewart himself certainly thought highly of his inaugural efforts, for he placed a copy of *Ye Olde Mint* in the cornerstone of the Old Mint Building, and had *Our New Home* been published then, no doubt it would have been included as well.²⁷ In his address on that occasion, Frank Stewart said, “This building represents my life’s work. It is built of enduring steel and concrete. It is the best that I can do.”²⁸ Surely Stewart felt very much the same way about *Ye Olde Mint*, *Our New Home*, and later, *History of the First United States Mint*. They also represent his enduring life’s work—the best that he could do—and for that, we should all be grateful.

²⁷ Stewart, *Our New Home and Old Times*, p. 36.

²⁸ *Ibid.*

“You Don’t Say”: Numismatic Quarterly Quiz

Myron Xenos

1. What is R. S. Yeoman’s real last name, and what is the date of his first Red Book?
2. When did the words “In God We Trust” first appear on US paper money?
3. Who was the first Director of the US Mint?
4. What type of coins are referred to as NCLT?
5. Name the three types of trees on colonial Massachusetts coinage.
6. The Cleveland commemorative half dollar has nine cities marked with a star. Which city isn’t even in the United States?
7. Atwood’s catalogue considers which numismatic specialty?
8. Name the only eight-sided US government-issue coin.
9. Whose initials are on the 1914D cent?
10. Who was “Hogmouth”?
11. Name the one obsolete US minor coin which did not fit into the decimal system evenly.
12. How many times does the number or word ONE appear on the current \$1 bill (just the denomination, not serial, district, or plate numbers)? How many times does it appear on the 1934 “funny back” dollar bill?

The Stack Family Numismatic Library Sale

Harvey Stack

Now that the first part of the Stack Family Library has been sold, I feel that I should tell you how pleased my family and I are with the catalogue prepared by George F. Kolbe for the public auction on January 9, 2010. The catalog was a *masterpiece*. Not only did it offer some of the great highlights of the Stack Family Library, giving each lot a full description and commenting on its importance to numismatics, but it also traced the history of Stack's from the Depression years to the present day through its prize-winning catalogues and library.

George invited a group of collectors, dealers, and a chief librarian to comment on the Library and how it reflected on Stack's dedication to the hobby of numismatics and the collecting environment during the last eight decades. He published their writings in the auction catalogue, providing great insight as to how they and the Stack family and their staff used the library and files.

Those who wrote included William (Bill) Anton, a great collector; Michael Hodder, super researcher and author; John Dannreuther, a professional numismatist; Frank Campbell, the famous ANS Librarian; numismatic researcher and bibliophile P. Scott Rubin; and, of course, George F. Kolbe, the greatest numismatic book cataloguer, and myself.

The story of William Anton, Jr., of his father's and his experiences, begins when he first visited Stack's during the late 1940s. Both were always treated both as friends and great numismatists. They were early members of the Stack's Clubhouse. Stack's offered numismatists a meeting place on Saturdays throughout the year, where collectors could gather, talk numismatics, use our library, and buy, trade, or sell numismatic items.

We provided a warm, wood-paneled showroom, with sit-down counters and lots of spots for private discussions. Much information was freely exchanged, and those who came learned from each other. All of the famous collectors and dealers visited from time to time, and we all benefited from these scholarly chats. I, for one, received some great training and was able to participate in the discussions.

Michael Hodder, who joined Stack's in the 1980s as a cataloguer and researcher, wrote about his friendship with the Stacks and how catalogues were conceived and brought to fruition. Mike's last major project was to be the lead cataloguer for one of the greatest and most famous collections ever sold at auction: ultimately, twenty-one catalogues were entirely devoted to the John J. Ford, Jr. Collection, a prize-winning accomplishment.

Frank Campbell, the former Chief Librarian of the American Numismatic Society, wrote about the books we published and how he as well as others used them, and also about the importance of a working library in the hands of the professional dealer and auctioneer—an immeasurable aid in making their catalogues authoritative and interesting.

John Dannreuther authored an interesting and humorous narrative about the "inner sanctum," the office in the back portion of our shop where Norman Stack, my cousin, and I shared a Partners' Desk for decades, surrounded by floor-to-ceiling bookshelves containing portions of the working library.

P. Scott Rubin wrote about early numismatics in New York, its dealers and collectors, and the catalogues that Stacks produced from 1935 to the present century, some 800 different sale catalogues in all. Scott also discussed how the Stack family influenced the way numismatic business was done and the dignity they tried to project into the industry and hobby.

George F. Kolbe unquestionably produced the best numismatic book catalogue one could hope to have. He is extremely knowledgeable, dedicated to his work, knows how to describe books in the context of their importance, and enhances his catalogues with numerous illustrations, resulting in a marvelous catalogue to offer the items he has for sale. He contacted many potential buyers, prepared advertising and press releases to develop interest in the sale, and so much more. The end result is an award-winning catalogue!

My part in the catalogue was to prepare the family tree so that everyone would know one Stack from another; to get photos of the family to go with the narratives; to check some of the information, mostly from my memory; to add to the descriptions; and to do any other work George needed done. It was an exciting though somewhat sorrowful experience, parting with "old friends" (books I used and loved). It is also gratifying to know that the purchasers will use the information in the library to enhance their knowledge and the fun and excitement of numismatics—by learning from the past to enhance the future.

Request for Information

Neil W. Taylor is looking for any information regarding his great-great-grandfather, the nineteenth-century Philadelphia/New York coin dealer Edward Cogan. Replies may be addressed to him at lientaylor@aol.com.

The Millard Fillmore Presidential Dollar Coin Launch, Moravia, New York

Jeffrey LaPlante

On February 18, 2010, United States Mint Assistant Director Andy Brunhart and the citizens of Moravia, New York, and its environs descended on the tiny hamlet of four thousand to honor our thirteenth president with the newest United States one-dollar coin. Moravia is the closest town to Fillmore's birthplace with a high-school cafeteria able to hold the event. Fillmore was born in nearby Locke, which is now known as Summerhill, on the 7th day of February in 1800. I took the trip down to Moravia from Rochester, as did a few members of the Rochester Numismatic Association. The drive is about two hours in length on rambling country roads and county byways. The scenery is breathtaking and one would think one were in rural Vermont or Pennsylvania rather than in the New York of skyscrapers and tarmac. The tiny village of Moravia sits nestled between rolling hills at the southern tip of Cayuga Lake in the heart of the Finger Lakes wine region. The air was crisp and cold, the snow fell in light, lazy flakes, and the fog gracefully wisped above the lake in gray, swirling curls. I had never been to a coin unveiling or any other unveiling, so I journeyed silently with the radio off and took in the peaceful scenery while thinking about warm muffins just out of the oven. My thoughts were on life and its cycle and just what it must have been like over 200 years ago living in what was then a place far distant from civilization on the American frontier.

I arrived in town at 9:35 AM, having just driven the hundred miles alone and at peace, but now to my surprise there was a long line of cars moving slowly to the entrance of the high school. I was motioned by a policeman to turn left into the lot and had to search around to find a place to park. I had with me a camera and also my digital voice recorder. I thought it might be nice to record the ten-minute ceremony—for what

I do not know, but I do tend to be overly prepared. It was then I noticed there were quite a few folks moving on to the entrance. It was a good thing I arrived at the precise time I did, because there was a long line of people waiting to get in. I just barely did before they closed off the cafeteria and placed speakers out in the corridor. I was surprised that a crowd this large would turn out for the Fillmore presidential dollar unveiling. I met a very nice lady, Genevieve Billia, who is the public affairs specialist for Andy Brunhart (Assistant Mint Director). She was handing out press packets and I asked her to hold one for me until after the event, if any were available. She said she would and gave me her card. I then entered the cafeteria, and way in the back a nice lady and gentleman were providing cookies, Danish, coffee, and milk for the guests. I was relieved, as my tummy had been rumbling the whole way down. The event started with a few introductions of local politicians, and then the master of ceremonies John Haight introduced local Cayuga County historian Sheila Tucker. She told the story of Millard Fillmore as a person and a president in full and colorful detail.

The last part of her speech was cut a bit short due to time constraints, and then John Haight discussed Robert J. Scarry, a local history teacher and Millard Fillmore crusader. It was an interesting talk, but at times I wondered if the ceremony was to deliver the Millard Fillmore dollar or to honor Robert Scarry. In short order, Andy Brunhart was introduced, who stepped to the podium and said, "It seems most of my speech has been delivered previously, and so I promise you we will be done when the minute hand of that clock [pointing to the cafeteria clock in the back wall] reaches fifteen after." The whole crowd craned their necks and saw it was mere ten minutes away, and a collective groan was stifled. Brunhart discussed the United States Mint, the new dollars, threw a platitude Fillmore's way, and then introduced two young children to the podium, where he said, "Now the moment we have been waiting for: the official dollar pour." Brunhart and the two children picked up a washbucket-sized barrel and poured out approximately 250 shiny new Millard Fillmore dollars, as Brunhart said, "We hereby dedicate the Millard Fillmore dollar." It was over . . . but then we wanted to wait on line to get a roll or two, plus each child under fourteen was to receive a shiny new Millard Fillmore dollar for free. Brunhart signed a few autographs, handed out coin tickets to the children, and then he

and Genevieve left the building, presumably to catch a flight back to Washington, D.C.

I want to thank Genevieve Billia and also the United States Mint, as this event was more than I could have hoped for. Our American history is a great one, and coin collecting is a microcosm of that history. It leads into the nooks and crannies of our society's past, and if you take the time to look further than the price list you will find stories to enlighten and enjoy. Andy Brunhart was considerate, accessible, and a gentleman—refreshing in this day of hurried bureaucrats who are too scared of the public they serve and too worried about keeping their jobs. The United States Mint team looked like they were really enjoying themselves, as did the folks of Moravia.

Moravia is situated a mile or two south of Owasco Lake and just north of Fillmore Glen State Forest and the Summer Hill State Forest. It is a land of much history and beauty. It is near Cornell University and Watkins Glen, and also near the great gorges of the last ice age. I urge all of you, if you want to take a chance, to participate in your country and pay attention to its activities: the wonderful and the supposedly long-forgotten and uninteresting ones too.

Answers to the Numismatic Quarterly Quiz (see page 15): 1) Richard Yeo and 1947; 2) 1935 series G silver certificate; 3) David Rittenhouse; 4) non-circulating legal tender; 5) Oak, Pine, Willow; 6) Toronto, Canada; 7) transportation tokens; 8) 1915-S Panama-Pacific \$50; 9) nobody's; 10) Leopold I, Holy Roman Emperor; 11) 3 cent piece; 12) 16 and 27.

Book Review

Alan M. Stahl, ed., *The Rebirth of Antiquity: Numismatics, Archaeology, and Classical Studies in the Culture of the Renaissance*. Princeton: Princeton University Library, 2009. 16 × 24 cm, xvii + 178 p., 54 b/w illustrations in text. \$40.00, ISBN 978-0-87811-051-3.

This work, edited by Alan Stahl with the collaboration of Gretchen Oberfranc, perpetuates a symposium held in Princeton on November 9, 2007, whose occasion was the opening of the exhibition "Numismatics in the Renaissance," likewise curated by Alan Stahl. From symposium to book there have been a few changes: two of the papers presented do not appear in the book, of which one, on Ezechiel Spanheim's metallic archive (by Brian Ogilvie), aroused great interest. William Stenhouse, for his part, chose to publish a different study from that presented in the colloquium (one concentrating on Antonio Agustín rather than on Onofrio Panvinio, about whom Jean-Louis Ferrary has recently given an erudite commentary), and Anthony Grafton, who presided over one session of the symposium, has written a short preface. With these five contributions, all written by American specialists in the topic, the volume presents a fine appearance.

The preface by Antony Grafton (pages xiii-xviii) enumerates the challenges encountered by scholars during the Renaissance in their infatuation with ancient coins, beginning with that of establishing their authenticity. Even if they are truly ancient, he notes, the pieces do not necessarily tell the truth, as Mabillon emphasized concerning the medals offered to Louis XIV (in particular, the date when he was anointed is incorrect on the medal that had been prepared in advance, since the ceremony was postponed four or five days).

The contribution by Alan Stahl ("Numismatics in the Renaissance," pages 3-26) is a short, standard presentation of our knowledge about

This review is a translation from French by permission of an original review that is in course of publication in *Revue belge de numismatique* 156 (2010).

the subject, with two interesting observations rarely or never seen in similar publications: a discussion of Leonello d'Este, marquess of Mantua, and above all an unexpected examination of numismatic imagery in Shakespeare's plays, which permits the author to conclude with the Venetian ducats on which he is a leading specialist. This contribution is followed by the list of books shown in the exhibition (with systematic references to Dekesel), which bespeaks the riches of Princeton University's libraries.

By way of an essay of anthropological nature ("Of Mauss and (Renaissance) Men: Numismatics, Prestation, and the Genesis of Visual Literacy," pages 27-47), John Cunnally improves and develops what he had previously published in 1994, namely that Renaissance antiquarians freely gave each other ancient coins in the setting of an aristocratic economy of gift and counter-gift, such as was first systematized by Marcel Mauss. This is certainly right, and the author, who has a way with words (he opposes, for example, the modern epoch, characterized by a "marmorcentric" view of ancient art, to the Renaissance, which was by preference "nummocentric") convinces us, while offering digressions on the potlatch of the Kwakiutl Indians or the *kula* of the natives of Melanesia. Cunnally returns, following Francis Haskell, to the union of text and image that is presented as an innovation of the modern era, for which only Greek and Roman coins offer an earlier large-scale example (along with graffiti). One could add that in antiquity (like today), the coin's image takes priority over the text, as a study of the orientations of coins proves beyond doubt: it is the text that is adapted to the image and not the image that is adapted to the text (see F. de Callatay and D. Gerin, "Faut-il faire tomber les foudres?" in H. Nilsson, ed., *Florilegium numismaticum: studia in honorem U. Westermark edita* [Stockholm, 1992], pp. 103-109). The hypotheses developed by the author on this relationship of text to image are ingenious without being absolutely convincing. One instance is when he supposes that, in the famous painting by Titian depicting Jacopo Strada (Vienna, Kunsthistorisches Museum), the presence of a sealed letter beside some coins placed on the table cannot be gratuitous but signifies this network of amicable relations that the antiquarians maintained. Or when the author identifies the scene of another composition by Titian, *The Tribute Money* (Dresden, Gemäldegalerie, Staatliche Kunstsammlung), originally painted on

the door of a cabinet of Duke Alfonso d'Este (Vasari wrote: "nella porta d'un armario"), as emblematic of the gift and counter-gift that were the practice in the duke's *studiolo*. And Cunnally concludes, not without mischief, that we have at least one proof there that "Jesus was a numismatist" (p. 40).

It is really the last three contributions that advance our knowledge the most. All three are centered on a major personality: Antonio Agustín, Francesco (de) Ficoroni, and Nicolas-Claude Fabri de Peiresc.

William Stenhouse concerns himself with the major figure of Antonio Agustín (1516-1586) and the irritation that he displayed in regard to the antiquaries—Pirro Ligorio, Hubert Goltz, Enea Vico, Jacopo Strada, and others—who were skillful at handling a pencil but whose erudition was too thin (claiming they did not know Latin, which is not literally true and must be nuanced) to justify the recognition they sought from the scholarly world ("Antonio Agustín and the Numismatists," pages 48-65). As it happens, Agustín's work, *Diálogos de medallas, inscripciones y otras antigüedades* (Tarragona, 1587), was published in Spanish soon after his death, and only a hundred copies were printed. That is to say, its author wished to avoid showing anger at those who were his acquaintances, some even his friends. Did Agustín have a form of jealousy toward those antiquaries who succeeded in elevating themselves socially thanks to antiquities (pages 54-56)? It does seem, anyway, that one encounters again the classic opposition between the philologist and the antiquary in a world that made difficult, in Italy, a productive combination of these two competences (much less so in the Low Countries, as attested by the books that Plantin published). As Amanda Claridge has shown, there existed a division between the *curioso*, a scholar capable of writing on the subject of antiquities (like Agustín or Lazius), and the *antiquario*, who in practice is the collector-dealer artist (like Goltz or Strada).

Tamara A. Griggs ("The Local Antiquary in Eighteenth-Century Rome," pages 66-100), for her part, concerns herself with a complex figure—central and marginal at the same time—in the world of Rome's antiquaries in the first half of the eighteenth century: Francesco Ficoroni (1664-1747, thus not belonging to the Renaissance). Continuing Stenhouse's theme, she devotes herself first to defining what was understood as an "antiquary" in the eighteenth century. She shows how,

against a background of economic crisis (the years 1720-1730), the Popes managed to obtain ascendancy over the great aristocratic families whose collections of antiques they succeeded in some cases in monopolizing, at the same time that the fashion of the Grand Tour engendered a new type of antiquary: the Roman *cicerone*, drawing his superiority from direct, practically daily contact with the antiquities (Tamara Griggs is the author of a doctoral thesis, supervised by Anthony Grafton, on this theme: *The Changing Face of Erudition: Antiquaries in the Age of the Grand Tour*, Princeton, 2003). Francesco Ficoroni, whose father had already served as an agent to the Farnese and Pamphili, is a representative figure of them. His house is a cave of treasures for the English come to adorn their gardens and coin cabinets. His ambition to be recognized as a scholar was equalled only by his anger against foreigners who claimed to know better or sought to practice the trade in his home town. In particular, Ficoroni published a scathing response (1709) to the *Diarium Italicum* (1702) of Bernard de Montfaucon, who had dared to present a manuscript in the Vatican as unknown and unused by the local guides (written by a certain Flaminio Vacca in 1594, this manuscript, relating to the provenance of pieces, often called upon personal recollections). Speaking on behalf of all the local *ciceroni*, Ficoroni made himself the defender of the local expert, who had the advantage of being *pratico del paese* (which recalls the opposition of one Rafael Fabretti [1618-1700] to that other northern European, Athanasius Kircher [1602-1680]). Ficoroni is foremost a dealer in antiquities, very far from the logic of gift and counter-gift mentioned above. His correspondence attests to commercial relations in which elements of seduction and extortion are not absent. This testimony applies also to that other merchant of antiquities, Francesco Palazzi, as well as to the Florentine specialist in gems, Augusto Bracci (whose desire for profit is expressed with a cheerful frankness in a cited passage). Moreover, these new antiquaries possess far greater knowledge than their predecessors and intend to make that known. Ficoroni, who did not hesitate to usurp the title of member of the Académie des Inscriptions et Belles-Lettres, published several books which, though not always clearly distinct from sale catalogues, are marked by a spirit of precision at the same time that they show off the advantage of the local antiquary over the erudite foreigner. This state of affairs became more and more difficult to sustain, though, from the

1760s, as English and Scots settled in Rome, where it was easy for them to steal the business of being guides from the likes of Ficoroni.

Finally, it falls to Peter N. Miller to close the book with a study summed up by its title: "Peiresc and the Study of Islamic Coins in the Early Seventeenth Century" (pages 101-155, followed by two appendices: J. Cunnally, "Appendix I: Identification of the Islamic Coins in ms. C.10.31, pages 276-83," and S. Heidemann, "Appendix II: Identification of the Other Islamic Coins in ms. C.10.31"). With an estimated 17,000 pieces, Nicolas-Claude Fabri de Peiresc (1580-1637) possessed one of the richest numismatic collections of his time. The inventory of his collection (preserved in Carpentras) shows clearly that this scholar from Aix had access to sources from the Eastern Mediterranean. Among its treasures are 200 Islamic coins, which is not only greater than the number of Hebrew coins in the collection but exceeds by far any other known contemporary collection for this type of coins. A recognized authority on Peiresc (see his book *Peiresc's Europe: Learning and Virtue in the Seventeenth Century*, New Haven, 2000), Peter Miller offers us a fascinating dive into Peiresc's abundant correspondence (Carpentras and Bibliothèque Nationale de France, Paris) as well as an unpublished manuscript of his numismatic works (Peiresc's two numismatic manuscripts are preserved at the Museum Meermannno-Westreenianum in The Hague). One can distinguish two high points in his preoccupation with Islamic coins: in 1617-1618 in Paris, where he obtains the temporary cooperation of two Maronites, who are not, to tell the truth, a great help; and then back in Provence, during the years 1625-1628. It is especially this second part that exhibits a surprising richness: one finds there a world of Provençal scholars (and how not to be astounded, along with the author, that previous research has not better brought to light the fundamental role of Marseille in the transmission of scholarly knowledge?) working with merchants, diplomats, pirates, in short, with all who sail or sailed to the Levant. Far from the barrier between scholar and antiquary that is the issue with Ficoroni, one witnesses here, in Marseille (and Peiresc states clearly that these resources don't exist in Paris), a collaboration between a Moroccan Berber from Taroudant, called Sayet (for Sa'ïd?), who transcribed the Arabic inscriptions that a Greek Jew from Constantinople (Salomone Casino) translated into Latin (both worked for a Corsican adventurer with the fantastical name

of Samson Napollon) so that the inscriptions could be discussed by two Christians: a poet, Baltasar de Vias, the French consul (nonresident) for Algiers, and a scholar, Peiresc. All things considered, the author concludes, in studying Islamic coins Peiresc researched not Islam but the Bible; he was not motivated by an interest in a contemporary neighboring civilization but rather by that of finding the distant roots of his own.

The reading of this very handsome book (which includes a curious beginning of an index, pages 177-178) is rendered still more pleasant by its rich illustration (55 full pages), perfectly supporting the text.

—François de Callataj

Help Promote the Numismatic Bibliomania Society

Howard A. Daniel III sets up a club table to represent the Numismatic Bibliomania Society (and the International Bank Note Society, Numismatics International, and the Philippines Collectors Forum) at both of the annual American Numismatic Association events, the Florida United Numismatists (FUN), and the International Paper Money Show.

The Asylum and NBS membership applications are given to numismatists interested in the society from the table. Journals and applications for the other societies are also given out.

There are also world bank notes and world coins to give to young and new numismatists in a packet which includes a consolidated membership application form for all four groups. References are given to numismatists but especially to teachers and scout counselors, for them to use with their students and scouts.

Howard always needs volunteers to staff the table and needs your unwanted references, world banknotes, and/or world coins. Please contact Howard at hadaniel3@msn.com to make the donation arrangements. The best method to get them to him is to take them to one of the three shows, otherwise, you can mail them to him. Howard can also send a thank-you letter to each donor which will document their donation for tax purposes.

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... and a few others... Yes, we are proud to have won these signal honors from the NLG in five of the last seven years, but over more than two decades, Heritage's employees have been honored to receive more than four dozen NLG awards! The total count may not be surprising given Heritage's continuing dedication to education and website improvements. And while all of Heritage thanks the NLG for these past honors, we are busy working to be even better in 2010.

If you have been considering taking your numismatic career to the next level, we invite you to contact Heritage to discuss employment opportunities. Call Paul Minshull at 800-872-6467 ext. 1266 or email Paul@HA.com.

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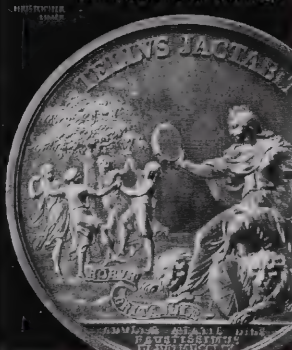
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Atkinson's
Casket

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CASKET

OR GEMS OF
LITERATURE, WIT AND SENTIMENT.

We will revive those times, and in our memories
Preserve, and still keep fresh, like flowers in water,
Those happier days, when at our eyes our souls
Kindled their mutual fires, their equal beams
Shot and returned, till link'd and twin'd in one,
They chained our hearts together.—*DESHAM.*

No. 10.] PHILADELPHIA.—OCTOBER. [1831.

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The Asylum

Vol. 28, No. 2

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Masthead of the literary magazine *Atkinson's Casket*, which is described by Joel Orosz in this volume.



The Second United States Mint and *The Casket*

Joel J. Orosz

It is a tale strange to relate, for it recounts how the American public's first look at the second Mint of the United States was observed through a casket — or, more precisely — through *The Casket*, a now-defunct magazine in Philadelphia.¹ If this isn't peculiar, or perhaps unsettling, enough, *The Casket* in question was also intimately connected to Edgar Allan Poe. The cast of characters only expands from there, for Benjamin Franklin, William Shakespeare, Emmanuel Joseph Attinelli, plus an early auction sale of medals and the very first detective story ever published, all play bit roles in this drama most improbable. Never fear, though, for just as in any of the Bard of Avon's productions, the strange and wonderful cast of characters will all be reconciled by the time the final curtain falls.

Our picaresque tale begins on August 4, 1821, in Philadelphia, when Samuel C. Atkinson, publisher, and Charles Alexander, journalist, acquired the subscription list and presses of a defunct newspaper, along with the building on Market Street, a few doors below Second, where it had been published for decades.² It just so happened that this newspaper had been the *Pennsylvania Gazette*, which in the middle years of the eighteenth century had been published by Benjamin Franklin. These circumstances gave Atkinson's and Alexander's newborn publication, the *Saturday Evening Post*, a kissin' cousin relationship to Franklin's newspaper that the *Post*'s twentieth-century proprietor, Cyrus Curtis, would puff into a bogus claim of direct descent. In its formative years, the *Post* was moderately successful, thus inspiring one of its owners to launch a sister publication in the City of Brotherly Love.

In 1826 Atkinson produced a new monthly that he christened *The*

1 The author would like to thank Eric P. Newman and R. W. Julian for calling his attention to *The Casket* as a possible source of numismatic information.

2 Ellis Paxson Oberholtzer, *The Literary History of Philadelphia* (Philadelphia: George W. Jacobs & Co., 1906), p. 227.

Casket: Flowers of Literature, Sentiment and Wit. Initially, *The Casket* was the *Reader's Digest* of the 1820s, consisting of excerpts of previously printed articles, especially those from the *Post*. As time passed, however, Atkinson began to publish more original literature, along with poetry, extracts from books, and humorous anecdotes. One such book excerpt demonstrates that *The Casket's* pages were not a powerful force for ecumenicalism: "In the year 1806, I was present at the worship of the goddess Doorga, as performed at Calcutta. Four sets of singers were present, who entertained their guests with filthy songs, and danced in indecent attitudes before the goddess. The whole scene produced on my mind sensations of the greatest horror."³

The Casket stood out among its competitors for its illustrations; several superb engravings accompanied the text in every issue, some of which, such as a series of plates illustrating the latest Paris fashions, and the fold-out maps of nations described in the text, were hand-tinted in vivid hues. *The Casket's* circulation grew slowly but steadily, and Samuel Atkinson reaped gratifying profits.

By 1831, *Atkinson's Casket*, as it was by then styled on its masthead, had become a magazine with a strong subscriber base in Philadelphia, but also had patrons hailing from every state in the Union. Atkinson, therefore, was on the lookout for local topics that would also appeal to a national audience. He found the ideal combination of attributes in a Philadelphia institution the products of which were known from the Atlantic seaboard to the westernmost boundaries of the Louisiana Purchase: the second Mint of the United States. The resulting story minutely detailed the rooms contained in a structure that had not yet been erected, complete with an illustration of an edifice that did not yet exist, but this prematurity nicely suited the restless ambition of Andrew Jackson's adolescent America.

The issue of *Atkinson's Casket* in which the story about the Mint appeared — October 1831 — contained its customary complement of sentimental literature, aptly illustrated by the poem "The First Night in the Grave," subheaded, apparently without irony, "Written for *The Casket*." The engraving of the second Mint occupies the bottom half of page 460, depicting the handsome Greek Revival structure that stood just south of Philadelphia's current City Hall. William Strickland

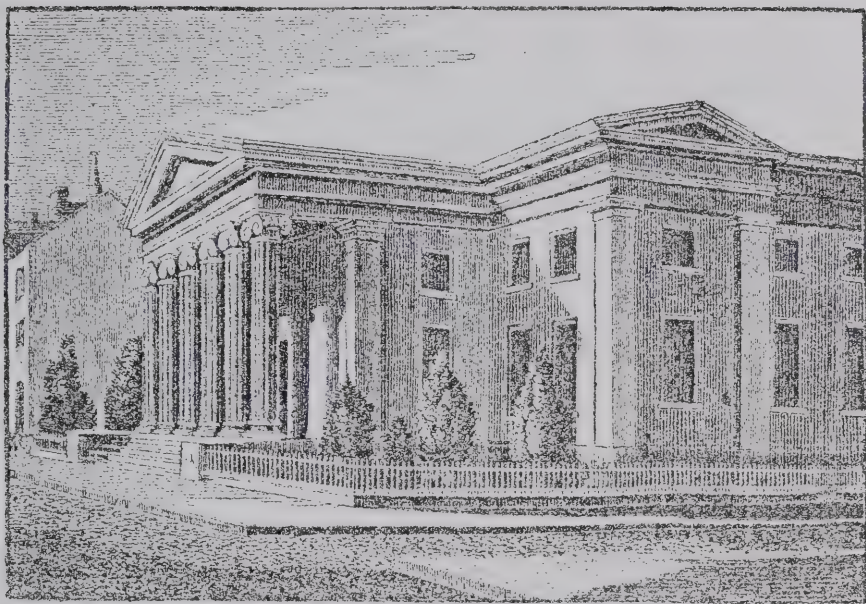
³ *The Casket*, March 1831, p. 139.

designed the Mint with the inspiration of a temple on the Illysus, near Athens. The engraving depicts an oblique view of a portico, with its six Ionic-order fluted columns, as viewed from either its Chestnut Street (south) front, or its Penn Square (north) front, for both of these façades boasted porticoes. The accompanying story, whose author is not credited, runs from page 457 to 458. It provides a precise description of the Mint's external footprint, as well as a thorough tour of the floor plans on each of its three levels (basement, main, and attic), down to the dimensions of its individual rooms. This minutely detailed guide will be of interest to twenty-first-century numismatists:

MINT OF THE UNITED STATES.

A resolution in favour of the establishment of a Mint, was adopted by the old Congress on the 21st of February, 1782. The question it appears was at different periods resumed under the Confederation, and on the 16th October, 1796, an ordinance was passed on the subject, which, however, was not carried into effect. The Mint of the United States was eventually instituted at Philadelphia, by an act of Congress, under the Federal Constitution, passed the 2d day of April, 1792, and a few specimens of half dismes were issued before the close of that year. Early in 1793, the general operations of the establishment were commenced, in a very plain dwelling house, purchased for the object, on the east side of Seventh street, between High and Mulberry streets. A rude structure, in the rear of the same lot, was also occupied by a portion of the machinery. In this simple, unpretending style, the institution began its transactions, under the patronage of General Washington, then President of the United States, who duly appreciated its importance, and evinced, by occasional visits, his interest in its prosperity.

During the first few years, the supply of the precious metals, offered for coinage, being very limited, the annual expenditures of the Mint appeared disproportioned to its productiveness, and the general policy of such an establishment was more than once made a question in Congress. The steadfastness of public opinion in its favour, however, sustained it under these discouraging aspects; and it is worthy of remembrance as an example of republican constancy, that even the characteristic and highly liberal feature of the institution, the coinage of both gold and silver free of charge, was inviolably maintained. National in its character and its objects, the institution is supported by the public treasury for the general good, and depositors of gold or silver bullion, of standard fineness, receive, without expense, an equal weight in gold or silver coins.



NEW UNITED STATES MINT, PHILADELPHIA.

The average annual coinage of the Mint, from its commencement to the end of the year 1800, was in round numbers, \$362,000. The average of the next ten years, ending with 1810, was \$697,000. That of the succeeding ten years, ending with 1820, may be stated at \$1,166,000, and that of the ten years ending with 1830, at \$1,850,000. The whole coinage, from the estabment [sic] of the Mint to the end of the year 1830, may be stated at \$37,000,000.

With the progressive increase of the supply of bullion, the accommodations of the Mint were from time to time enlarged by partial additions; but an extension of power commensurate with the increasing demand for coinage, under the expanding operations of the Bank of the United States, it became apparent, could not be effected by these expedients. In 1827, the bullion deposited by that bank alone, exceeded the whole supply from all other sources in any previous year, and the whole coinage of that year exceeded three millions of dollars. These impressive facts rendered it indispensably necessary to solicit the consideration of Congress to the expediency of a more extended establishment. This was done in a communication from the Director, addressed to the Hon. John Sergeant, chairman of the committee on the Mint of the House of Representatives, December 23d, 1828. On the 2d of March, 1829, the measure received the sanction of the

government, and a liberal provision was made for its accomplishment.

Under this provision a lot was purchased, with the approbation of the President, fronting towards the south on Chesnut street, and towards the north on Penn Square, 150 feet, and extending along Juniper street 204 feet. On this site, on the 4th of July, 1829, was laid the corner stone of the Mint of the United States.

The building is of white marble, from designs furnished by Mr. Strickland. It fronts on Chesnut street, Penn Square, and Juniper street. Its dimensions are 123 feet on the fronts. The flanks, exclusive of the porticos, 139 feet — projection of the porticos each 27 feet — whole flank, 193 feet. The two porticos are each 60 feet in front, containing six columns on Chesnut street, and a like number on Penn Square.

The order is Ionic, taken from that celebrated Grecian Temple on the Illyssus, near Athens. The columns are three feet in diameter, fluted, and bound at the neck of the capital with an olive wreath. The entablature of the porticos extends entirely round the fronts and flanks of the building, supported by antæ at the corners, and surmounted at the extremes of the flanks by four pediments.

The building consists of a basement, principal, and attic stories. The officers' rooms, vaults, &c. on the Chesnut street front, and part of the western flank, are arched in a complete fireproof manner. The roof is entirely of copper, and covers the whole area of the building, with the exception of a court yard in the centre of the interior pile. The court is 55 feet by 84 feet, and is designed to afford a free communication, by means of piazzas in each story, with all parts of the building, and to give additional light to the various apartments contained within its walls.

The entrance from the south portico is into a circular vestibule, communicating, immediately, with the apartments of the Director and Treasurer, and the arched passages with those of the Chief Coiner, Melter, and Refiner, and with the rooms for receiving bullion and delivering coins. These passages communicate also by a marble stair-case in each wing, with the attic story, where are the apartments of the Assayers and Engravers.

The east flank and north section of the edifice contains the rooms appropriated to the operations of the Chief Coiner. The west flank contains those appropriated to the operations of the Melter and Refiner.

In the distribution of the interior of the edifice, no sacrifice has been made of utility to mere display. Solidity of structure, symmetry of arrangement, and a due adaptation of the several apartments to their destined uses, have been chiefly kept in view. Apartments designed for the accommodation of individual officers, are of dimensions merely sufficient for that purpose. Where extended space was essential, this has been finely appropriated.

The important processes of the assay are accordingly provided for, in two suites of rooms, each extending 50 feet by 20. The operations of the Melter and Refiner are accommodated in a range of apartments extending 95 feet by 32. The principal melting room is an apartment of 37 feet by 32, and the process of gold and silver parting, for which a contracted space would be peculiarly unfit, is provided for in an apartment of 53 feet by 32.

The preparatory operations of the Chief Coiner are accommodated in two rooms for laminating ingots, of 55 feet by 40, opening to the north portico; the propelling steam power being placed in the basement story. A range of apartments extending 120 feet by 32, is appropriated to the more immediate operations of coinage, and the machinery connected therewith. The principal coinage room extends 37 feet by 32, being sufficiently capacious to contain ten coining presses.

A distinct suite of three rooms in the attic story, extending 58 feet along the south main front, claims a brief notice. Here are preserved the standard weights of the Mint, and the balances for adjusting those in ordinary use. The central room is lighted through the dome, and is intended as a cabinet for the safe keeping of selected coins and medals, and also of mineral and metallic specimens instructive on the subject of metallurgy, and especially in regard to the precious metals. These apartments communicate with each other by ample folding doors, thus affording a spacious and appropriate accommodation to the commissioners of the annual assay appointed for that purpose of testing the conformity of the coins issued yearly from the Mint, with the standard weight and fineness of the coins of the United States as established by law.

The Mint was established "for the purpose of a national coinage," with provisions obviously designed to attract, by liberal facilities, an influx of the precious metals sufficient for an abundant currency. The reports of the Director to the President of the United States, laid annually before Congress, and from which the preceding statements of its issues are collated, exhibit the extent to which the purposes of the institution have been accomplished, hitherto, with imperfect means; and offer an auspicious promise of higher usefulness, under its extended powers, in future years.

Such a painstaking Baedeker of the second United States Mint would not be out of the ordinary save for one thing: in October of 1831, it was a construction site. Although it had been authorized by Congress on March 2, 1829, and its cornerstone laid on July 4 of that year, the pace of construction was desultory, so it was not until January of 1833 that old Mint on North Seventh Street was shuttered, and the second Mint actually commenced production. When the October 1831 issue of *The*

Casket appeared, it was not physically possible for the engraving to be prepared from observation of the actual building, nor the external or internal dimensions taken from actual measurement. It must be the case, therefore, that the author had access to Strickland's architectural drawings. This suggests that *The Casket's* second Mint story and illustration were among the first published, and further implies that the author had connections at the Mint.

The information to be gleaned from this article is invaluable. No known illustration of the second Mint, for example, offers a hint that it incorporated a large courtyard (55 by 84 feet) in the center of the structure. Moreover, the locations and sizes of the various offices and workshops are clearly identified. We learn that a range of apartments measuring 120 by 32 feet was devoted to striking coins, and that the principal coining room, 37 by 32 feet, held ten coinage presses. The dimensions of the spaces allotted for the Chief Coiner, the Assayer, and the Melter are precisely delineated. In a fitting numismatic touch, we even discover that the roof was entirely covered with copper.⁴

The article may have described and illustrated a building-to-be, but it did so with the sanguine expectation that, after thirty-nine years of enduring the motley cluster of structures on North Seventh Street, the people of the United States would soon have a Mint facility of which they could be truly proud. They would have to bide their time for nearly two more years before realizing that expectation, but in the event, the second Mint proved to be well worth the wait.

Now that the story of the article about the Mint has been told, it is time to lay *The Casket* to rest — so to speak. An ambitious entrepreneur named George Rex Graham (1813-1894) bought out Atkinson in 1839 to become *The Casket's* proprietor. This new regime lasted for only a few months, for in December of the following year, Graham made another periodical acquisition, and this one added a dollop of numismatic spice to his mélange of antebellum magazines.

Graham's takeover target was *Burton's Gentlemen's Magazine*, which was published in grand style by a colorful scoundrel named William Evans Burton (1804-1860). Born in England, Burton was an actor treading the boards both on the provincial and London stages when, in 1834, he emigrated to the United States, leaving his wife and young

⁴ *The Casket*, October 1831, pp. 457-458.

son behind. With a fine show of transatlantic impartiality, Burton married a 16-year-old American orphan, without ever divorcing his British wife, and, refusing to be limited to mere bigamy, he eventually took a mistress as well. He evinced a similarly eclectic appetite for show business in Jacksonian America, managing an eponymous theater in New York City, writing and producing successful plays, and acting, especially in comedies (his signature role was that of the profane simpleton Bob Acres, in William Brinsley Sheridan's "The Rivals").

In 1837 Burton launched a new venture, *The Gentlemen's Magazine*, published in America's periodicals capital, Philadelphia. This was, of course, an unabashed case of titular plagiarism, an obvious borrowing from *The Gentleman's Magazine*, the venerable (founded 1731) news digest of the British gentry. Burton aimed his version of the publication at an American audience somewhat lower in the brow. Nor were the contents any more original than the title, for many of the poems, stories, and essays on the outdoor life that filled its pages were borrowed from other sources.

Burton's editor from 1839 to 1840, on the other hand, was a bona fide original: none other than Edgar Allan Poe. Not yet celebrated as the master of the macabre in literature, Poe was a painstaking editor who insisted on taut literary standards for original submissions, and high production values for the magazine. The literary criticism he contributed to *Burton's* was inscribed largely in vitriol, and when Poe accused the distinguished American poet Henry Wadsworth Longfellow of plagiarism, he instigated what became known in the world of American letters as "The Longfellow War." This and other controversies boosted the circulation of *The Gentlemen's Magazine* to 3500, but caused friction between Burton (who tried to sell his magazine without informing his editor) and Poe (who planned to launch his own competing Philadelphia-based journal, *The Penn*, without telling his employer). In June of 1840, Poe left the editor's post, and just six months later, Burton sold *The Gentlemen's Magazine* to George Rex Graham, for the sum of \$3500: one dollar per subscriber.⁵

Before completing the story of Graham and his two publications, however, it is necessary to bring Burton's biography to its (numismatic) conclusion. The erstwhile publisher used the proceeds from his sale of

5 Kenneth Sherman, *Edgar A. Poe: Mournful and Never-Ending Remembrance* (New York: Harper Perennial, 1991), p. 162.

The Gentlemen's Magazine to renovate his New York theater, which nonetheless eventually failed. Burton reverted to the literary scene, becoming editor of both the *Cambridge Quarterly* and *The Souvenir*, and combined literature and the theater in 1857 to produce his *Cyclopedia of Wit and Humour*. Books provided his avocation as well, for his private library ran to thousands of volumes, especially rich in works by and about William Shakespeare.⁶

The Attinelli-attuned numismatic bibliophile will recognize the October 8, 1860, J. Sabin *Catalogue of the Theatrical and Miscellaneous Library of the Late William E. Burton* as one of a host of antebellum auctions primarily composed of books that also offered sidelights of numismatic interest. Attinelli noted, "This great collection consisted principally of books. The coins (32 lots) are described on pp. 452 and 453...This collection formerly belonged to the well-known comedian, whose rare wit served to while away many an otherwise tedious hour."⁷ The Sabin catalogue, with a superb engraving of Burton serving as its frontispiece, actually offers no coins at all, and a total of 35 medals (lots 6031-6063 and lots 6086-6088, which latter three Attinelli missed). The medals are mainly British in origin, with an admixture of European pieces. Only one — lot 6032 — is an American production, that being a "copy" (electrotype?) of "The Great Clay Medal." Lot 6063 revealed the limitations of the cataloguer's numismatic expertise, for it offers a "Handsome Unknown Medal."

Thus ends the thread of William Evans Burton, but the skein of George Rex Graham runs on. After buying *The Casket* from Samuel Atkinson in 1839 and *The Gentlemen's Magazine* from Burton in 1840, Graham merged the two to create another self-referential publication, *Graham's Lady's and Gentlemen's Magazine*, and bent to the task of building the first mass-circulation periodical in the United States. The flamboyant publisher standardized the "Graham Page" by offering the unheard-of sum of \$5 per printed leaf for high-quality submissions, thereby attracting the best authors to his door. He spent just as lavishly on the top illustrators of the day. And, demonstrating that his magazine's past was merely its prologue, in February of 1841, just in time

6 "William Evans Burton," *Wikipedia* http://en.wikipedia.org/wiki/William_Evans_Burton (March 21, 2010).

7 Emmanuel Joseph Attinelli, *Numisgraphics* (New York: printed for the author, 1876), p. 20.

for its second issue, he brought Edgar Allan Poe back to the editor's chair.

Poe doubled as an author, and Graham's thus became the venue for the first publication of a detective story, its editor's own "The Murders in the Rue Morgue." Poe resumed his customary evisceration of anything authored by Longfellow; indeed, James Russell Lowell suggested that Poe "sometimes mistakes his phial of Prussic Acid for his inkstand."⁸ Caustic Poe's reviews may have been, but just as they had at *The Gentlemen's Magazine*, they sold copies. By March of 1842, the circulation of *Graham's* ballooned to an unprecedented 40,000 per month.

Not even this level of success could keep the volatile editor at his post. Beleaguered by controversies on front and flank, Poe departed in 1842, although he still contributed the odd article to *Graham's* for some time thereafter. Graham, to his erstwhile editor's chagrin, filled the chair with Rufus Wilmot Griswold, a move akin (in more recent times) to replacing Norman Mailer with Gore Vidal. Poe's legion of enemies rejoiced, but his friends shot back. A critic named Jesse E. Dow wrote: "We would give more for Edgar A. Poe's toe nail, than we would for Rueful Grizzle's soul, unless we wanted a milk strainer. Them's our sentiments."⁹ Griswold ended the "Longfellow War," and took a slap at Poe besides, by signing the poet to an exclusive contract to write for *Graham's*. Another attempt to spite his predecessor backfired, however, when in 1844 Griswold rejected Poe's latest poem, so "The Raven" was first published elsewhere.

Just as the closing years of Burton's life had a numismatic flavor, so too did the denouement of Graham's career. In 1848, his big bets on the copper market went sour, and he was forced to sell his magazine in order to remain solvent. Never daunted, after only two years had passed, Mr. Graham recouped his fortune and repurchased his magazine, only to run into a competitive buzz saw named *Harper's New Monthly Magazine*. Within four years, he admitted defeat and sold his interest in *Graham's*. The new proprietors limped along for another four years before finally striking their colors in 1858.¹⁰

8 Oberholtzer, *Literary History of Philadelphia*, p. 282.

9 "Graham's Magazine," Wikipedia http://en.wikipedia.org/wiki/Graham%27s_Magazine (March 21, 2010).

10 *Ibid.*

So it came to pass that the first glimpse of the second Mint came through a magazine that was connected with everything from the creator of Poor Richard to author of "Richard III." Soon, however, the Mint, the magazines, and the men who made them all settled into a forgotten chamber of the past, nevermore (as Poe would have said) to be mentioned until nearly 180 years had elapsed. All has now come to light, the moldering magazines have been opened once more, and the disparate characters have all been connected, which leaves it desirable to close, in homage to Shakespeare, with a couplet:

Now, my dear friends, you need never again ask it,
Why the second Mint was first seen in *The Casket*.

Help Promote the Numismatic Bibliomania Society

Howard A. Daniel III sets up a club table to represent the Numismatic Bibliomania Society (and the International Bank Note Society, Numismatics International, and the Philippines Collectors Forum) at both of the annual American Numismatic Association events, the Florida United Numismatists (FUN), and the International Paper Money Show.

The Asylum and NBS membership applications are given to numismatists interested in the society from the table. Journals and applications for the other societies are also given out.

There are also world bank notes and world coins to give to young and new numismatists in a packet which includes a consolidated membership application form for all four groups. References are given to numismatists but especially to teachers and scout counselors, for them to use with their students and scouts.

Howard always needs volunteers to staff the table and needs your unwanted references, world banknotes, and/or world coins. Please contact Howard at hadaniel3@msn.com to make the donation arrangements. The best method to get them to him is to take them to one of the three shows, otherwise, you can mail them to him. Howard can also send a thank-you letter to each donor which will document their donation for tax purposes.

“You Don’t Say”: Numismatic Quarterly Quiz

Myron Xenos

1. Which two official US mints used the same mint mark?
2. In what language was *Historia Numorum* originally published?
3. Name the 1878 Act that authorized the minting of silver dollars and name the 1918 Act that resulted in melting over 270,000,000 silver dollars.
4. The French, under Napoleon, invaded Spain in 1808 and deposed Charles IV, replacing him with Joseph-Napoleon, but who was the *real* king (in exile)?
5. Where was the first mint in the United States established in 1652? (Virginia only talked about it in 1645)
6. What is the Trial of the Pyx in England all about?
7. What did Spencer Clark do that caused Congress to pass a law forbidding it?
8. What year were coins first struck at West Point?
9. Describe the edge of the US 20-cent piece (without looking).
10. Which direction does the bust face on flowing hair coinage?
11. National Bank Notes were printed by three different banknote companies. How many can you name?
12. How many 1804 dollars were struck in 1804?
13. Due to a coin shortage in 1862, the Secretary of the Treasury legalized what item of value as money?
14. What is the significance of the star on the Grant with star commemorative half dollar? (Page 279 of the 2009 Red Book, if you are looking)
15. Whose design was used on the reverse (not obverse) of the Barber dime?

Wayte Raymond and the *Coin & Medal Bulletin*: A Voice from the Past

John W. Adams

Much has been written on the subject of Wayte Raymond. His immense contributions to the hobby cannot be challenged. His publications demonstrate that his knowledge of numismatics was both broad and deep.

Raymond became a professional numismatist in 1908 at the age of twenty-two. His first public auction sale—on December 8, 1910, conducted under his own name—contained material the breadth of which would have done credit to someone far more established. The highlight was a nearly complete set of quarter eagles with most of the rarities. His second sale, held on April 14, 1911, featured extensive runs of high-grade large cents and Hard Times tokens, as well as a Higley threepence and a *Gloriam Regni* five sols.

In 1912, the United States Coin Company was formed and Max Mehl journeyed northward to forge a formidable partnership. Their first fixed-price list, issued in September of that year, offered a wealth of better material: Massachusetts silver, a long run of high-condition large cents, a 1794 dollar, extensive branch-mint silver, and an 1805 half dime in XF. Catalogue Two, issued in the following month, revealed a hefty inventory—in all probability much larger than any dealer carries today. The gold section boasted an 1875 proof \$1 plus MS examples of 1860-D and 1861-D. The list of quarter eagles revealed an 1806 over 5 in nearly MS, as well as an 1845-O and an 1854-O. Within the offering of \$3 pieces was an 1876 proof. And so forth. Clearly, the young firm had money behind it and was using its capital to gain entrée into the upper echelons of the collecting fraternity.

With the departure of Mehl, the momentum of the United States Coin Company decreased. There were no more public auctions until 1917 and no more impressive fixed-price lists. Raymond's career, no longer meteoric, needed a catalyst. One catalyst, in this case, was

the publication of Vol. 1 No. 1 of the *Coin & Medal Bulletin* in April 1916. Joined in this endeavor by Edgar H. Adams, Raymond defined the *Bulletin's* mission in this way:

Numerous publications bearing upon various phases of American numismatics have been issued, yet there remain many series of coins that have never been mentioned at all, or, if so, only in the most meagre manner. . . . The aim of the publishers will be to supply these deficiencies, so far as practicable, and to issue articles, properly illustrated, in a manner complete enough to be of numismatic value.¹

In the next eleven issues, the two publishers attacked Americana with a vengeance. Pithy contents included lengthy listings of Civil War tokens (Ohio, Michigan, Wisconsin, Kentucky, and Tennessee), lists/discussions of Hard Times tokens, a history of John Law medals, description of Betts medals, Central and South American proclamation pieces, and a panoply of oddities, each one illustrated as well as analyzed.

The *Bulletin* also devoted coverage to areas in addition to tokens and medals. Raymond began a series on the die varieties of early dollars, beginning in 1794 but never getting past 1799. Adams made regular forays into pioneer gold, his most notable article covering a Massachusetts and California Company \$5 gold piece and five gold ingots made by Frederick D. Kohler, ranging in size from \$36.55 to \$54.09.

Another feature of the *Bulletin* is its advertisements, perhaps a third of the pages. In addition to specific listings, Raymond offered a large collection of communion tokens and Adams extolled a nearly complete set of coinage of the Hispanic empire in America. Adams also offered his own publications; a set of the fifteen plates for *Hard Time Tokens* was priced at \$5.00 (a plated H. P. Smith catalogue was listed at \$3.50, by way of comparison.)

By any standard, Raymond and Adams offered a most appetizing menu. Regrettably, there were few gourmets that bought into the menu, even at a modest annual subscription of fifty cents. Thus, with the March 1917 issue, the publishers announced, "We must confess that the support we have received has not been so extensive as we would have liked and which would have made possible the continuance of our publication by defraying at least a far proportion of the expense involved."²

1 *Coin & Medal Bulletin*, vol. I, no. 1, inside cover.

2 *Coin & Medal Bulletin*, vol. II, no 3, inside cover.

No mention is made of the actual number of subscribers. However, the content was good enough to have been saved and yet George Kolbe, in his lengthy and distinguished career, has seen only three examples: 1) Lot 1 in the sale of the Stack Family Library (January 2010), 2) Lot 763 in Ford I (Raymond's own copy?), and 3) a set in the Connecticut State Library. The ANS, Yale, Michigan, New York Public, and Newberry libraries also own copies but, still, the list is a short one. Thus, it can be inferred that the subscriber list was also short, most likely in the low double digits.

The sad fate of the *Coin & Medal Bulletin* demonstrated that Americana was not a place for a dealer to make a living then (any more than it is today). The material may be fascinating, but the size of the market was relatively small. Fortunately, Wayte Raymond had his regular auction upon which to fall back. In addition he was developing a mail-order business with the carriage trade, an activity which would have been enhanced by the cachet of Americana. After all, wealthy collectors were more likely to be attracted by cachet than by the volume of advertising in *Life* magazine,

Thus, in the most narrow sense, the *Coin & Medal Bulletin* was a failed enterprise. However, it did and does serve to give the measure of the man. Here displayed is a numismatist with intellectual curiosity and an inclination to teach. These virtues were not of commercial interest perhaps, but they do explain perhaps how Raymond went on to attract the patronage of Malcolm Jackson, H. O. Granberg and W. W. C. Wilson. The *Bulletin* is not an important repository — its life was too brief for that. However, it is a clear window into the soul of a man who went on to shape our hobby. In an obituary in the February 1957 issue of *The Numismatist*, John J. Ford, Jr., provided an eloquent description of Raymond's many accomplishments. The *Bulletin* stands as corroboration of Ford's assertions.

The Large Cent Collection of Charles Lorenzo Clarke

Max B. Spiegel

While looking through a group of a dozen old coin envelopes that I have, I was struck by the amount of detail that the former owner once put into his descriptions of their contents (Figs. 1 and 2). There are references to Chapman, Mehl, Bluestone, and others, as well as notes about where the coin was purchased, how much it cost, the variety and its identifiers, the rarity, and other notes. A small paper inside each envelope indicates the date that the coin was “washed” (see Fig. 2). These envelopes once housed large cents, and the date is listed along with the variety. The only clue as to who once treasured these coins is the name “Chas. L. Clarke” and the location—Schenectady, NY—written on some of the envelopes.

My first thoughts were that Charles L. Clarke must be related to the famous large cent collector T. James Clarke. Both were residents of New York, collected large cents, and lived around the same time. While that sounded promising, genealogical searches revealed no connections. The 1920 Federal Census, however, indicated that there was a “Chas. L. Clarke,” 66 years old, originally from Maine but now living in Schenectady with a wife and son. One of the first results for “Charles L. Clarke” on Google is the Bowdoin College Library George J. Mitchell Department of Special Collections & Archives, which houses the

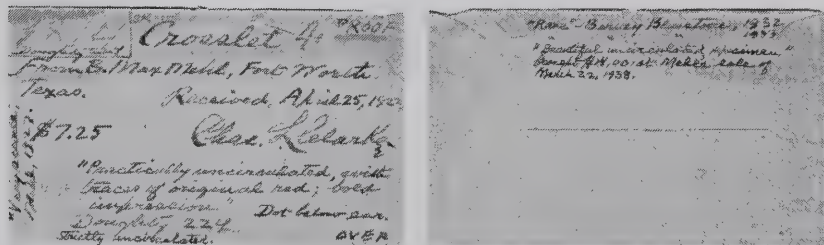


Figure 1. Envelope for an 1814 cent.

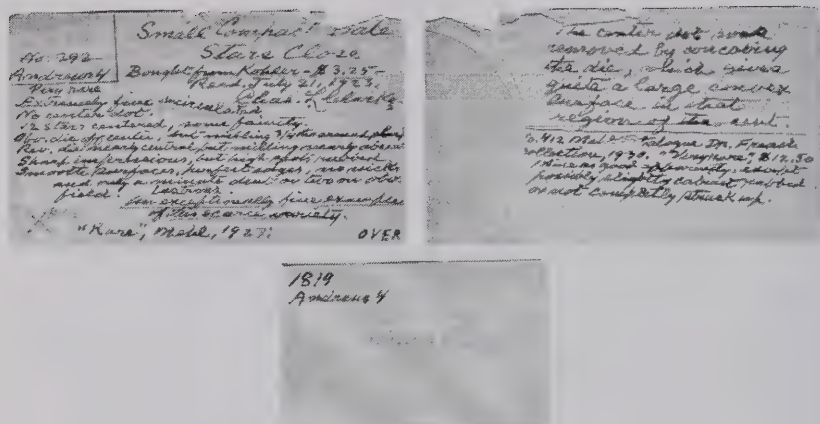
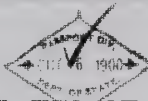


Figure 2. Envelope for an 1819 cent with paper slip indicating date washed.

Charles Lorenzo Clarke papers. Although I was doubtful that these could be the same person, a quick look through the contents showed a listing for “W.F. Dunham Collection, 1941.” This is undoubtedly B. Max Mehl’s auction of the William Forrester Dunham Collection — and proof that this was the right Charles L. Clarke.

Charles Lorenzo Clarke, it turns out, was a well-known mechanical engineer who was one of Thomas Edison’s top scientists. Among his many accomplishments was the building of Edison’s first steam-powered electrical dynamo (generator) at Menlo Park, New Jersey. Clarke was born on April 16, 1853, in Portland, Maine, to Daniel and Mary Lewis (née Bragg) Clarke. After attending Portland High School he worked as an assistant engineer for the Boston and Maine Railroad, and in 1875 he graduated from Bowdoin College. His passport application from 1900 (Fig. 3) describes him as 5 feet 7½ inches tall, with a medium forehead, gray eyes and glasses, a Roman nose, a regular mouth, a round chin, light brown hair, a fair complexion, and an oval face. With his distinctive signature — the same that appears on a few of his coin envelopes — Clarke made an oath of allegiance to the United States.

Clarke began work at Menlo Park on February 1, 1880, as a laboratory assistant to Thomas Edison. Just two years later he was made the first Chief Engineer of the Edison Electric Light Company of New York City (later to become Consolidated Edison). In 1886 Edison moved



 OCT 6 1900

UNITED STATES OF AMERICA.

STATE OF NEW YORK,
COUNTY OF NEW YORK.

I, Charles L. Clarke, a NATIVE AND LOYAL CITIZEN
OF THE UNITED STATES, do hereby apply to the Department of State at Washington for a
passport for myself and wife and my children as follows:
born at _____, on the _____ day of _____, and

I, in support of the above application, I do solemnly swear that I was born at
Portland in the State of Maine on or about
the 16 day of April, 1863, that my father is a Natural citizen of
the United States, that I am domiciled in the United States, my permanent residence being
at New York in the State of New York
where I follow the occupation of Attorney at Law; that I am about to go abroad
two years temporarily; and that I intend to return to the United States in about
therein.

OATH OF ALLEGIANCE

Further, I do solemnly swear that I will support and defend the Constitution of the
United States against all enemies, foreign and domestic; that I will bear true faith and alle-
giance to the same; and that I take this obligation freely, without any mental reservation or
purpose of evasion: SO HELP ME GOD.

Sworn to before me this 5th day
of October 1900 Charles L. Clarke
W. A. Edick
Notary Public, New York City and County.
CERTIFICATE FILED IN NEW YORK TO

DESCRIPTION OF APPLICANT

Age: <u>47</u> years.	Mouth: <u>Regular</u>
Stature: <u>5</u> feet <u>7 1/2</u> inches, Eng.	Chin: <u>Pointed</u>
Forehead: <u>Medium</u>	Hair: <u>Light Brown</u>
Eyes: <u>Gray (Glasses)</u>	Complexion: <u>Fair</u>
Nose: <u>Roman</u>	Face: <u> Oval</u>

IDENTIFICATION.

New York, Oct 5 1900.

I hereby certify that I know the above named Charles L. Clarke,
personally, and know him to be a native-born citizen of the United States, and that the facts
stated in his affidavit are true to the best of my knowledge and belief.

W. S. Gilbreath
W. S. Gilbreath
N. Y. City

Return Passport to
EDSON C. MARSHALL,
UNITED STATES PASSPORT AGENT,
U. S. Court and Post Office Building,
ROOM B2. NEW YORK CITY.

Figure 3. Clarke's passport application from 1900.

the company to Schenectady and Clarke went too. The company was renamed the Edison General Electric Company in 1890 (in 1892 it was simplified to General Electric) and Clarke continued to work there until he retired on November 1, 1931. He and his wife, Edna F. Thurston, had four children: John Curtis, Mary Willatowski, Daniel William, and Charles, Jr. On October 9, 1941, Charles L. Clarke died in Newton, Massachusetts.

It is not surprising that the coin envelopes were written by a mechanical engineer. The meticulous notes about each coin are typical of an engineer's attention to detail. He describes the characteristics of the die variety, the quality of the strike, and the condition in depth. Clarke records comments from different auction catalogues about the rarity of each variety as well as the prices realized. The coins purchased from the earlier 1920s are attributed by Doughty¹ number, while the later ones indicate the Andrews² variety. Although Andrews was published before Doughty, and both had been out for over three decades by the 1920s, I suspect Clarke did not have a copy of the original 1883 printing of Andrews. Therefore, he used Doughty until purchasing either the Gutttag Bros. or the Mehl reprint, both published in 1924.

Clarke was clearly a serious collector and appears to have been active from 1922 to 1938. His careful notes not only tell us about Clarke, but they also provide insight about large cent collecting and numismatics during the 1920s and 1930s. He made purchases from B. Max Mehl, Henry Chapman, Rudolph Kohler, St. Louis Stamp & Coin Co., Elder Coin & Curio Co., and Barney Bluestone. Kohler also served as Clarke's agent on at least on occasion. Rarity was particularly difficult to determine, and Clarke cites the opinion of different coin dealers — especially B. Max Mehl's catalogue of the French Collection — about the rarity. Rather than repeat the information on all of the envelopes, I have included images of a few of the more interesting ones. These coin envelopes act as windows to the numismatic past from the perspective of a brilliant large cent collector.

1 Francis W. Doughty, *The Cents of the United States* (New York: Scott Stamp & Coin Co., 1890).

2 Frank Andrews, *An Arrangement of United States Copper Cents, 1816-1857* (Vineland, N.J.: printed for the author, 1883).

Enjoying Numismatic Reading

Dave Hirt

Returning home this spring after a lengthy absence, I had quite a bit of numismatic reading to catch up with. I was pleased to find a number of articles about or that mentioned numismatic literature.

In *The Numismatist*, Neil S. Berman's interesting series on coin auction sales and auction catalogues was enjoyable reading for me. The section on American auctions continued through the January, February, March issues. Also in the January issue, Q. David Bowers wrote a fine article giving a review of a Karl Moulton catalogue and telling of some of the pleasures and challenges of collecting numismatic literature. In the March issue Rusty Goe revisits the 1982 auction of the United States Gold Coin Collection (the Eliasberg collection). The Eliasberg auction catalogue is pictured. All three of these issues offered book reviews, the longest being a page-and-a-half review of *The Paper Republic: The Struggle for Money, Credit, and Independence in the Republic of Texas*, by James Bevell. Another article of interest in the March issue is the one by David W. Lange, writing on "Older Numismatic Books of Interest." He notes that he has been building his numismatic library for 35 years, and mentions a few of his favorite books.

Also in the March *Numismatist* was the obituary of Robert H. Lloyd, the ANA's oldest member at age 103. He was an ANA member for an amazing 83 years. In former days he wrote many articles in *The Numismatist*.

I then looked at the *ANS Magazine* Winter 2009 issue. I always enjoy reading articles in this magazine, including book reviews in each issue. In this issue there was a very interesting article by ANS librarian Elizabeth Hahn, "The Rare Books and Special Collections of the ANS Library," with plates from two of the rare books in the library.

Then there was *Penny-Wise*, the official publication of Early Ameri-

can Coppers. The January 2010 issue reprinted two early publications: a priced catalogue of Edward Cogan's first sale of November 1, 1858, and the 1869 edition of *Varieties of the Copper Issues of the United States Mint in the Year 1794* by Edward Maris. I do not have a copy of this rare publication in my library so it was fun to read through. The quaint names Maris gives the different varieties are interesting. They remind me of a comment by A. G. Heaton in the January 1895 issue of *The Numismatist*, describing Dr Maris: "He uses the language of the Friends."

Then there were the auction catalogues that had arrived while I was gone. I had read them on-line while away, but having the real thing in my hands is much better. The Kolbe catalogue of the Stack Family Library is worth many hours of reading. There was a gap in numismatic literature sales with the deaths of Ken Lowe, Frank Katen, and John Bergman, and the lack of auctions by Orville Grady. Now, with David Fanning and David Sklow joining Charles Davis, George Kolbe, and Fred Lake, things seem to be humming again, and now David Fanning and George Kolbe have formed a partnership.

Answers to the Numismatic Quarterly Quiz (see p. 41): 1) Dahlonga and Denver (at different times); 2) English; 3) Bland-Allison Act 1878, Pittman Act 1918; 4) Ferdinand VII; 5) Massachusetts; 6) verifying weight and fineness of coins; 7) put his own face on fractional currency; 8) 1974; 9) plain edge; 10) right; 11) American Bank Note, National Bank Note, Continental Bank Note; 12) None. They were dated 1803. The 1804 dollars were struck in 1834 and maybe later. (Some people in China are still striking their version.); 13) postage stamps; 14) no significance; 15) James Longacre (Barber did the obverse).

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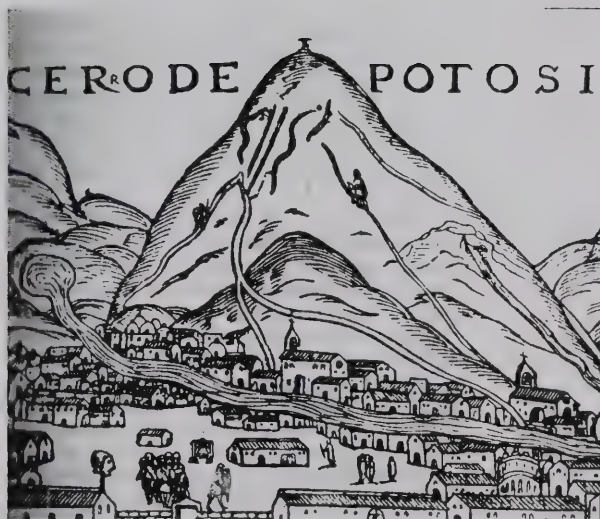
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"If anybody would make me the greatest king that ever lived, with palaces and gardens, and fine dinners, and wine and coaches, and beautiful clothes, and hundreds of servants, on condition that I would not read books, I would not be a king—I would rather be a poor man in a garret with plenty of books than a king who did not read."

THOMAS B. MACAULAY
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The Asylum

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Front cover: The Spanish colonial town at Potosí (from
P. Cieza de León, *Crónica del Perú*, 1554).



A Tribute to Humberto Burzio

Alan Luedeking

Humberto F. Burzio is arguably one of the greatest Latin American numismatists of all time. His contributions to numismatics are extensive, ranging far beyond the realms of Spanish Colonial and Latin American coins and medals for which he is so justifiably famous. For instance, he also wrote a seminal treatise on naval themes in ancient Roman coinage, stemming from his profound knowledge of history in general, naval history in particular, and coins. Universally admired as a scholar and a gentleman of impeccable character, he was beloved by his friends and later in life acclaimed worldwide for his erudition and accomplishments.

Burzio was born in Buenos Aires, Argentina, in 1902. He entered the Argentinian navy and soon distinguished himself, rising eventually to the rank of frigate captain. He was always fascinated by the role of the sea in the development of Western civilization, and upon retirement from the Navy he soon became renowned as a scholar of naval history and historical cartography, and as an astute collector of coins and medals. His significant contributions in any one of these fields would suffice to secure his legacy for posterity.

For roughly thirty years the great cauldron of numismatic scholarship that was Argentina at the end of the nineteenth century slowly cooled and nearly ceased to exist. Gone were the giants José Toribio Medina, Alejandro Rosa, Bartolomé Mitre, and Enrique Peña, and with their passing the fires of numismatic scholarship were nearly extinguished. Not until 1940 did Humberto Burzio stir the embers and set the cauldron bubbling again, with the publication of his first book on the medals of the border dispute between Argentina and Chile, an acclaimed work of great historical and political insight and numismatic significance. This was followed by his groundbreaking work on the colonial coinage and mint of Potosí in 1945, entitled *La ceca de la villa imperial de Potosí y la*



Humberto F. Burzio

moneda colonial, which brought him instant worldwide recognition as a numismatic scholar of the first order. Almost simultaneously in 1945, he published a 600-page reference on the medals of the Argentinian navy.

Burzio was instrumental in reviving several of the nearly dormant numismatic and historical societies of the past and served in various capacities as an officer in several of them, not only in Argentina. Burzio was a founding and honorary member of the Sociedad Iberoamericana de Estudios Numismáticos (SIAEN), still today one of the most prestigious international numismatic societies, based in Madrid.

In 1947, at a small Sunday gathering of intellectuals in Santiago, Burzio was introduced to the numismatist Alamiro de Avila Martel, and a great friendship was born. This Chilean connection led, in 1952, to an invitation to Burzio from the Fondo Histórico y Bibliográfico José Toribio Medina to write a book he had long been thinking about. With almost inconceivable energy and erudition, he set about completing this work for them, and the Fondo Histórico published it in Santiago between 1956 and 1958, in three folio-sized volumes. The last of these, published first, consists entirely of photographic plates. Burzio named his opus *Diccionario de la moneda hispanoamericana*. It is an in-depth encyclopedia of Latin American numismatics, richly illustrated throughout both text volumes with beautiful line drawings carefully executed by Burzio's talented sister, Genoveva María.

It is difficult to overstate the importance of Burzio's contribution to numismatics with this work. Scholars of the Spanish world found themselves turning to the *Diccionario* again and again for facts or historical background, and even today, after nearly fifty years, almost no significant research in the field of Latin American numismatics can be undertaken without repeatedly referring to it. Burzio's *Diccionario* can rightfully be considered one of the greatest numismatic works ever written in any language.

Burzio dedicated his *Diccionario* to the great José Toribio Medina, a numismatist he much admired, and whose corpus of works is considered the foundation for much of Latin American numismatic scholarship today. With the *Diccionario* Burzio did full justice to his mentor's memory. Burzio ceded all his rights in this work to the Fondo Histórico y Bibliográfico José Toribio Medina, who very quickly recouped their expenses in publishing it and thereafter proceeded to make a handsome profit on it. Burzio was pleased by this and continued his researches, producing in 1958 his seminal work on the mint of Lima and its coins, entitled *La ceca de Lima, 1565-1824*, yet another masterpiece of numismatic scholarship.

Burzio was soon showered with accolades and awards from many numismatic and historical societies in Spain, France, Britain, and the Americas, none of which mattered much to him. His chief delight came from meeting with friends and holding lively discussions on all aspects of history, philosophy, and numismatics. In 1960, the American Numismatic Society in New York made him an honorary member and bestowed upon him its Archer M. Huntington Award, the society's highest honor, as did the Asociación Numismática Española, which bestowed on him its Premio Javier Conde Garriga.

Burzio always considered coins and medals to be faithful historical documents—as important as any paper, parchment, or canvas; their careful study opened doors to a vast expanse of knowledge that might otherwise not exist. This understanding led him to publish, in 1961, the scholarly work on the navy in ancient Roman coinage that I alluded to earlier. This book was an enlargement upon an earlier work for a lecture he'd been asked to give. In this lecture he had put forth the premise that the influence of marine power in the formation of the Roman empire was undeniable and the deeply rooted conviction of its importance in the ruling classes made it possible that the city of Romu-

lus should extend itself all over the ancient world, with the consequent vigorous expansion of Latin culture, which, amalgamated with that of other peoples, formed today's Western civilization. In the prologue to this work he expressed the sentiment that he would be most satisfied as an author if the words of Ming-Siu-Pao-Kien would come true for his readers, that "every time I open a book I learn something."

As if this weren't enough he then found time to research and write his huge three-volume work on the history of the Naval Academy of Argentina, as well as his excellent study on the cartographic medal of Sir Francis Drake, and then a book about the history of the torpedo and its ships in the Argentinian Navy from 1874 to 1900!

When, in 1978, the Organization of American States launched its international O'Higgins competition, the Chilean National Academy of History put forward his name as a juror. Burzio was elected and later was recognized for his attention to detail and the precision of his study of all of the books presented for the competition. It is difficult to imagine how Humberto Burzio managed all this while also serving for some time (with great distinction) as Argentina's ambassador to Perú, serving as first vice-president of the Brownian Institute in Argentina, serving for a quarter century variously as treasurer and vice-president of the National Academy of History, as director of the National Historical Museum of Buenos Aires, as president of the renowned Buenos Aires Institute of Numismatics and Antiquity, and as the founder of the Department of Historical and Naval Studies of Argentina.

In 1980, Burzio chaired a committee preparing for the VIth International Congress of the Americas on History, and began assiduously cataloguing thousands of medals of the city of Buenos Aires in preparation for the celebration of its fourth centenary. The long hours and grueling overwork finally overcame him, and Captain Burzio died suddenly in the early hours of August 18, 1980. The fruits of his last labors were published posthumously in April 1981, in a huge three-volume elephant folio work bound in cream linen covers with taupe dust jackets.

On the occasion of the thirtieth anniversary of his passing, as a small tribute to Humberto Burzio, I have prepared a small listing of those of his works that have appeared at auction, primarily in George Frederick Kolbe's sales. It follows herewith. I hasten to remind the reader that this is by no means a comprehensive list of Burzio's works. It represents but a small fraction of his total output. For a much better overview of

his numismatic works, I refer the reader to Jorge N. Ferrari's excellent bibliography of Argentinian numismatics, *Bibliografía argentina numismática y medallística*, published by the Academia Nacional de la Historia (Buenos Aires, 1977).

BURZIO'S WORKS AT AUCTION¹

Burzio, Humberto F. *Medallas del litigio de límites argentino-chileno*.

Numismática IV. Buenos Aires: Instituto Bonaerense de Numismática y Antigüedades, 1940. 93, (1) pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Small quarto, black quarter morocco, gilt, orig. printed cc bound in. VF.	Kolbe 61	Oct. 10, 1994	612	125	unsold
	Kolbe 62	June 10, 1995	754	75	45

Burzio, Humberto F. *La ceca de la villa imperial de Potosí y la moneda colonial*. Buenos Aires, 1945.

This work consists of the "Introducción" of the same title, having 100 pages numbered i-c, and 297, (7) pages, + 4 folding facsimile document plates, and 23 plates of coins. Quarto.

The original complete edition is of 1300 numbered examples. There is an authorized offprint of 200 numbered examples specially issued for Instituto Bonaerense de Numismática y Antigüedades as issue number LXXXVIII of the Instituto de Investigaciones Históricas. Most listings do not distinguish the two editions, nor, in the case of the offprint edition, mention if the "Introducción" is included, which it sometimes is not, when the volumes were bound separately.

Description	Sale	Date	Lot	Est.	Pr. (\$)
#32 of 200. (The offprint). Missing foldout plate, three-quarter morocco.	Kolbe 5	June 9, 1979	125	100	
Hardbound crimson cloth.	Kolbe 7	June 13, 1980	81	275	
Brown quarter calf, gilt.	Kolbe 38	Dec. 10, 1988	381	125	
#9 of ?; russet buckram, gilt.	Kolbe 42	Dec. 10, 1989	330	125	140
Dk. green ¼ morocco, gilt, silk marker, cc bound in.	Kolbe 57	Dec. 12, 1993	87	200	250
#083 of 200. (The offprint). Polished blue quarter calf, spine decor. & lettered in gilt.	Kolbe 61	Dec. 10, 1994	614	200	180

¹ This listing covers only Kolbe's sales through 1997. The reader is encouraged to complete it!

Description	Sale	Date	Lot	Est.	Pr. (\$)
Blue buckram, orig. printed front card cover bound in. [Presumably the orig. ed., but apparently lacking the 100-page Introducción.]	Kolbe 61	Oct. 10, 1994	692	175	110
Green half leather, gilt. [Presumably the orig. ed., but apparently lacking the 100-page Introducción, and lacking 1 of the 4 fold-out document facsimiles.]	Kolbe 61	Oct. 10, 1994	693	125	90
#175 of 200. (The offprint). Lacking the 100-page Introducción. Brown half calf, spine decor. ♂ lettered in gilt. Inscribed ♂ autographed by the author.	Kolbe 68	Dec. 7, 1996	132	200	240
#1221 of 1300. The orig. ed., incl. the Introducción. Blue cloth, gilt, ex-Ray Byrne. [F.]	Kolbe 71	Dec. 6, 1997	239	175	225
#134 of 200. (The offprint). Half red leather ♂ cloth, gilt, raised bands.	Lake 59	July 31, 2001	E21	350	266

Burzio, Humberto F.; *Historia numismática de la Armada argentina. Premio "Almirante Brown" del Centro Naval (Bienio 1939-1940);* Buenos Aires, 1945.

(2), xxv, (1), 600, xliii (1) pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Tan cloth, orig. cc bound in. cc.	Kolbe 13	Dec. 12, 1982	62	75	
	Kolbe 32	Dec. 13, 1987	77	100	
Quarto, cc.	Kolbe 47	May 3, 1991	628	100	120
Dark green quarter morocco, gilt, orig. printed cc bound in. VF.	Kolbe 61	Dec. 10, 1994	613	150	100

Burzio, Humberto F.; *La moneda primitiva del Perú en el siglo XVI. Discurso de Incorporación como Académico de Número de la Academia Nacional de Historia;* Buenos Aires, 1947. 30 pp., illustr.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Orig. cc. F.	Kolbe 61	Dec. 10, 1994	615	25	75
Blue quarter calf, decor. ♂ lettered in gilt, init. JOM at base of spine; orig. printed front cc bound in.	Kolbe 68	Dec. 7, 1996	133	50	100

Burzio, Humberto F. [and] Zabala, Rómulo, [and] Pardo, Román F.; "Monedas de la Provincia de Mendoza acuñadas en 1823 y 1824" (Coinage of the Province of Mendoza Minted in 1823 and 1824.) [Separata de 30 ejemplares...]

(2), blank leaf, 87-118 pp., 2 plates. Offprint of 30 copies for the Instituto Bonaerense de Numismática y Antigüedades, of article originally in *ANS Museum Notes* II, 1947.

Description	Sale	Date	Lot	Est.	Pr. (\$)
16mo. Orig. cc.	Kolbe 61	Dec. 10, 1994	616	25	40

Burzio, Humberto F.; "Discursos"; Separata del Boletín XXII del año 1948, de la Academia Nacional de Historia; Buenos Aires, 1949. 39, (5) pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Sm. 4to. Black quarter morocco, gilt, orig. printed cc. bound in. VF.	Kolbe 61	Dec. 10, 1994	617	45	30
Black quarter morocco, gilt, orig. printed cc bound in. Title inscr. by author. [VF.]	Kolbe 68	Dec. 7, 1996	134	50	70

Burzio, Humberto F.; "La moneda de la tierra y de cuenta en el régimen monetario colonial hispano-americano"; Madrid, 1949. 34 pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Orig. printed cc.	Kolbe 61	Dec. 10, 1994	618	25	50
orig. printed wrappers, worn, discolored.	Kolbe 68	Dec. 7, 1996	135	50	60

Burzio, Humberto F.; "La moneda metálica"; Buenos Aires, 1949. 46, (2) pp., illus.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Dark green quarter morocco, gilt; orig. printed cc bound in.	Kolbe 61	Dec. 10, 1994	619	45	50

Burzio, Humberto F.; "Dr. José Marcó del Pont. Homenaje de la Academia Nacional de Historia a su ex-Presidente en el centenario de su nacimiento." Buenos Aires, 1951. 21, (3) pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Small quarto; Black quarter morocco, gilt, orig. printed cc. bound in. VF.	Kolbe 61	Dec. 10, 1994	620	45	30
	Kolbe 68	Dec. 7, 1996	136	50	unsold

Burzio, Humberto F.; "El oficio de ensayador en América, en el período hispánico"; [Offprint from *Numisma*]; Madrid, 1952. (4), 65-77, (1) pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Quarto; plain brown cloth. Inscr. by author to Dr. Jorge N. Ferrari.	Kolbe 68	Dec. 7, 1996	137	35	50

Burzio, Humberto F. & Colomer, Jaime; "Ensayo de un catálogo universal de medallas de los Reyes católicos y descubrimiento de América"; Separata de *Numisma*, Año III, Núm. 7, Madrid, 1953. (4), 115-278, (2) pp., illus. [Offprint.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Dark green quarter morocco, gilt; orig. printed cc bound in. Inscribed by author [which one not specified.]	Kolbe 61	Dec. 10, 1994	622	75	70

Burzio, Humberto F.; "La marina en la moneda romana"; Buenos Aires, 1953. 27, (1) pp., illus.

[A lesser version of a later more comprehensive work of the same title. See entry for 1961.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Dark green quarter morocco, gilt; orig. printed cc bound in.	Kolbe 61	Dec. 10, 1994	621	45	unsold
	Kolbe 62	June 10, 1995	755	30	18

Burzio, Humberto F.; "La bandera de los pozos"; Buenos Aires, 1954. 23, (1) pp., illus.

[Of unknown numismatic content; not in Ferrari.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine decor. & lettered in gilt, orig. printed cc bound in. VF.	Kolbe 61	Oct. 10, 1994	623	45	unsold
	Kolbe 62	June 10, 1995	756	30	18

Burzio, Humberto F.; *La casa de moneda de la villa imperial de Potosí*; Buenos Aires, 1954. 32 pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
16mo. Orig. printed cc.	Kolbe 61	Oct. 10, 1994	624	25	60

Burzio, Humberto F.; *Las piezas numismáticas encontradas en Santa Fé la Vieja (Cayastá), han sido batidas con anterioridad a 1660*; Buenos Aires, 1954. (2), 17, (1) pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Green quarter morocco, gilt; orig. printed cc bound in.	Kolbe 61	Dec. 10, 1994	625	45	60

Burzio, Humberto F.; "Proyecto de escudos para los territorios de jurisdicción marítima"; Buenos Aires, 1954. 15, (1) pp., illus.

[Of unknown numismatic content.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Dark green quarter morocco, gilt; orig. printed cc bound in. VF.	Kolbe 61	Oct. 10, 1994	626	45	unsold
	Kolbe 62	June 10, 1995	757	30	18

Burzio, Humberto F.; "La medalla cartográfica de Francis Drake"; Buenos Aires, 1955.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Orig. printed cc.	Kolbe 61	Oct. 10, 1994	627	25	unsold
	Kolbe 62	June 10, 1995	758	15	10

Burzio, Humberto F.; "Sarmiento y la marina de guerra"; Buenos Aires, 1956. 16 pp.

[Of unknown numismatic content.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine decor. & lettered in gilt, orig. printed cc bound in. VF.	Kolbe 61	Oct. 10, 1994	628	45	unsold
	Kolbe 62	June 10, 1995	759	30	18

Burzio, Humberto F.; *Diccionario de la moneda hispanoamericana*;

I: Letras A a LL. Santiago, 1958. xix, 327, (3) pp.

II: Letras M a Z. Santiago, 1958. 453, (5) pp.

III: Láminas. Santiago, 1956. (6) pp., 116 plates. All quarto.

Description	Sale	Date	Lot	Est.	Pr. (\$)
3 vols., cc.	Kolbe 5	June 9, 1979	126	85	
	Kolbe 7	June 13, 1980	82	75	
	Kolbe 9	June 12, 1981	342	75	
	Kolbe 17	June 9, 1984	452	100	
3 vols. bound in 2; matching brown buckram.	Kolbe 42	Dec. 10, 1989	331	125	105
3 vols., cc.	Kolbe 45	Oct. 16, 1990	588	150	110
3 vols., matching red cloth.	Kolbe 47	May 3, 1991	477	150	185
3 vols., first 2 matching red cloth, plate vol. cc.	Kolbe 47	May 3, 1991	642	150	175
3 vols., cc.	Kolbe 54	Dec. 13, 1992	102	150	180
	Kolbe 54	Dec. 13, 1992	103	150	180
	Kolbe 57	Dec. 12, 1993	88	175	120
3 vols. bound in 2; Matching red cloth, gilt.	Kolbe 60	Oct. 15, 1994	382	175	185
3 vols., matching tan quarter calf, decor. in blind, black & crimson spine labels, gilt, red silk markers.	Kolbe 61	Oct. 10, 1994	629	250	170
3 vols., orig. printed cc, trifle worn; unopened.	Kolbe 62	June 10, 1995	1187	125	150
3 vols., Red cloth, gilt.	Kolbe 68	Dec. 7, 1996	269	200	170

Description	Sale	Date	Lot	Est.	Pr. (\$)
3 vols., orig. printed cc, trifle worn; unopened.	Kolbe 71	Dec. 6, 1997	240	175	130
3 vols., bound in 2. Matching tan half morocco, gilt, bindings trifle rubbed. Ex-Fairleigh Dickinson Univ.	Kolbe 71	Dec. 6, 1997	241	250	200

Burzio, Humberto F.; *La medalla y el escudo a los libertadores de Montevideo, 1814*; Buenos Aires, 1957. 36 pp., 10 plates, text illus.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Orig. cc.	Kolbe 69	June 9, 1997	188	25	35

Burzio, Humberto F.; *Almirante Guillermo Brown (síntesis biográfica)*; La Plata, 1957. 30 pp., 6 plates. [Of unknown numismatic content.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Original brown cloth, gilt.	Kolbe 61	Oct. 10, 1994	630	45	unsold
VF.	Kolbe 62	June 10, 1995	760	30	18

Burzio, Humberto F.; *La ceca de Lima 1565-1824*; Madrid, 1958. 186, (2) pp., 20 plates, 8 facsimile document plates.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Brown speckled leather, gilt, silk marker, orig. printed front card cover bound in.	Kolbe 57	Dec. 12, 1993	89	75	110
Black quarter morocco, spine decor. Ø lettered in gilt, orig. printed cc bound in. VF.	Kolbe 61	Oct. 10, 1994	631	100	120
Tan full leather, decor. in blind, red morocco spine label, gilt, blindstamped inner dentelles, orig. cc bound in.	Kolbe 68	Dec. 7, 1996	138	125	160

Burzio, Humberto F.; *Armada nacional, reseña histórica de su origen y desarrollo orgánico*; Número extraordinario del *Boletín del Centro naval*; Madrid, 1960. 281, (5) pp., illus. [Of unknown numismatic content.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine decor. Ø lettered in gilt, orig. printed cc bound in. VF.	Kolbe 61	Oct. 10, 1994	632	75	unsold
Inscribed.	Kolbe 62	June 10, 1995	761	50	30

Burzio, Humberto F.; *La marina en la moneda romana*; Buenos Aires, 1961. 179, (5) pp., illus.

[A much more comprehensive version of an earlier work of the same title. See entry for 1956.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine	Kolbe 61	Dec. 10, 1994	633	100	unsold
decor. Ø lettered in gilt, orig. printed cc bound in. VF.	Kolbe 62	June 10, 1995	762	65	35

Burzio, Humberto F.; *Museo Histórico Nacional*; Buenos Aires, 1962.
43, (5) pp., illus.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine	Kolbe 61	Oct. 10, 1994	634	45	60
decor. Ø lettered in gilt, orig. printed cc bound in. VF.					

Burzio, Humberto F.; *Historia del torpedo y sus buques en la Armada argentina 1874-1900*; Buenos Aires, 1968. 580, (20) pp., illus.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Orig. printed cc. Inscribed.	Kolbe 61	Oct. 10, 1994	635	45	unsold
	Kolbe 62	June 10, 1995	763	30	18

Burzio, Humberto F.; "Régimen monetario en el período colonial"; *Historia argentina* 28; Buenos Aires, (1968). 1893-1960 pp., illus.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine	Kolbe 61	Oct. 10, 1994	636	75	110
decor. Ø lettered in gilt, orig. printed cc bound in. VF.					

Burzio, Humberto F.; "Régimen monetario entre 1810 y 1930"; *Historia argentina* 60; Buenos Aires, (1968). 3715-3756, (2) pp., illus.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine	Kolbe 61	Oct. 10, 1994	637	75	100
decor. Ø lettered in gilt, orig. printed cc bound in. Burzio's calling card affixed to first page. Inscribed. VF.					

Burzio, Humberto F.; *Manifiesto de la plata extraída del Cerro de Potosí (1556-1800)*; ??, 1971. ?? pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
[In large bulk lot.]	Kolbe 69	June 9, 1997	255	[50]	[95]

Burzio, Humberto F.; *Historia de la Escuela Naval Militar*. Tomo I-III: Libros I-IX. Buenos Aires, 1972. Three volumes: 757, (3); (6), 767-1410, (2); (6), 1419-1882, (2) pp., ext. illus.

[Limited numismatic content.]

Description	Sale	Date	Lot	Est.	Pr. (\$)
Quarto. Matching black	Kolbe 61	Oct. 10, 1994	638	250	unsold
quarter morocco, spine	Kolbe 62	June 10, 1995	764	150	80
decor. Ø lettered in gilt, orig. printed cc bound in. Inscribed. VF set.					

Burzio, Humberto F.; "Francia en la medallística argentina"; Offprint of *Gaceta numismática*, Número 37; Barcelona, 1975. 59-80 pp., illus.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine	Kolbe 61				
decor. Ø lettered in gilt, orig. printed wrappers bound in. VF.	Kolbe 62	June 10, 1995	765	30	18

Burzio, Humberto F.; *Cartografía histórica de la Antártida, siglos XVI al XIX. Catálogo descriptivo*; Buenos Aires, 1976; (48) pp.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Orig. printed cc., stapled.	Kolbe 61	Oct. 10, 1994	640	25	unsold
Duplicated typescript.	Kolbe 62	June 10, 1995	766	15	unsold
Orig. printed cc., stapled.	Kolbe 63	Oct. 14, 1995	497	[50]	[27]
Duplicated typescript. [Together with Augustin Ross' Chili 1851-1910. Soixante Ans de Questions Monétaires..., Valparaíso, 1911.]					

Burzio, Humberto F.; "Invasiones inglesas al Rio de la Plata, en 1806 y 1807. Medallas de una gesta hispano-criolla"; Offprint of *Gaceta numismática*, Número 44; Barcelona, 1977. 93-122 pp., illus.

Description	Sale	Date	Lot	Est.	Pr. (\$)
Black quarter morocco, spine	Kolbe 61	Oct. 10, 1994	641	45	120
decor. Ø lettered in gilt, orig. printed wrappers bound in. VF.					

Burzio, Humberto F.; *Buenos Aires en la medalla*. Tomo I-III; Buenos Aires, 1981.

Description	Sale	Date	Lot	Est.	Pr. (\$)
3 vols. Orig. matching white linen, dustjackets.	Kolbe 47	May 3, 1991	629	250	350

SOURCES

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Where Are They Now? Regarding Ron Fern...

Jeffrey LaPlante

The United States Mint facilities produce all of forty million coins daily, and they also finish and package these coins. The Mint has in place one of the finest quality-control systems in the world, but try as they might, errors are produced at these manufactories, and much to the chagrin of management, some of the errors are released into circulation.

For generations, collectors of United States coins dismissed these error coins as unwanted junk, considering them to be less desirable than normally struck issues. It wasn't until the 1960s that error coins started to attract a following; it was the birth of a new coin-collecting genre by the numismatic community. Clubs were formed to trade and sell these irregular but interesting pieces, and magazines were established to study these oddities and freaks. Since then, the premiums attached to error coins have risen dramatically. Concurrent with this rise in value, serious researchers have been able to determine exactly how each type of error coin is produced and, in so doing, have revealed much about the minting process in general. It is one of these early pioneers that I want to introduce you to today.

In the late 1950s an exuberant collector by the name of Ron Fern entered the fantastic world of coin collecting. Ron's father had a friend who traveled the world, and he had brought some coins back for Ron when he was a young lad. It was at this time that Ron was smitten by the coin bug, and he began visiting the local mom-and-pop coin shops in southern California. He recalls, "I took the local bus downtown and visited the coin shops. This was when I was about 12-14. The shops were much smaller back in the mid to late 1950s, even in a large city like Long Beach, California. They were 'Mom and Pop', not like many of the larger ones of today. The owners were willing to spend time showing their stock and answering questions."



Ron Fern in earlier years, with Alan Herbert.

In the late sixties Ron was employed by McDonnell Douglas, and he later worked at Boeing, eventually retiring in 2002 from the aerospace industry after over thirty-four years as an industrial engineer and technical specialist. It was around 1968, while working there, when he purchased his first error off a bid board, and after doing some research found he had bought an acid-treated quarter. This has happened in one form or another to all of us collectors; I know it's happened to me and probably you too—live and learn, as they say. But Ron was not the type to repeat his mistakes, so after his initial trial by fire he purchased a copy of *CoinAge* magazine. This particular issue of *CoinAge* had an article sandwiched somewhere between the covers that contained excellent information and the whereabouts of a local error club called OCNEC (Orange County Numismatic Error Collectors).

OCNEC was about to hold a meeting in the Santa Ana, California, library and Ron found out about it from that magazine article. This was a fortuitous moment for the hobby and also for Ron, because that meeting changed his life in ways he could not even know at the time. Ron became a numismatic error collector and one of the hobby's greatest proponents at this meeting. It was here he also met Don and Evie Wallace. Don was the owner of the Wallace Trade Bindery, and he invited Ron to the bindery for the next weekend to help print *ErrorScope*. Today,

ErrorScope is the club magazine of CONECA (Combined Organization of Numismatic Error Collectors of America), but back then it was the brainchild of the original NECA (Numismatic Error Collectors Association). Within a month Ron was the assistant editor and later (within a month or two) he became the full-time editor of Errorscope. The Wallace Trade Bindery was not just the printer for ErrorScope; it was also the printer for excellent resource material such as *The Design Cud* by Mort Goodman. This book was first published in 1969, contained 135 pages, was spiral bound and serial numbered, and cost \$3.00. At the time, it was the most comprehensive and informative study ever made on a single numismatic error, including a complete photographic listing of every known modern cud error along with a great many type coin, foreign, and other cuds. It also contained a complete chapter on values.

In a recent email I asked Ron about that time at the bindery and he said, "Back in this time period, we used a mimeograph machine. The ErrorScope was printed over a weekend. Prior to the monthly printing, I spent close to 40 hours reviewing articles, proof reading, and cutting stencils for preparation of the printing. We spent the day from about 9AM to 5PM, and returned the following day to complete the collating, stapling, and addressing of the publication." It was also at the Wallace bindery where Ron met Fred Weinberg. Fred was still in high school at this time and Ron was 25, and a lifetime friendship was formed. Ron went to his first Error-A-Rama in Anaheim, California, in 1969; it was held at a theater across from Disneyland. Ron attended many Error-A-Rama's in and around Los Angeles and southern California, eventually promoting the event along with Lonesome John (Devine), and Fred Weinberg, and serving as the table judge during the event.

In the early 1970s Ron became involved with Civil War tokens and their associated errors and varieties and other numismatic errors. He began to write articles on unique and strange varieties and oddities. Ron joined a coin club in San Diego called SDEC (San Diego Error Collectors) and one in Hollywood, ECOH (Error Club of Hollywood). Fred ran for Vice President of ECOH, and Ron ran for President. Both were elected and served with distinction. It was also at this time that Ron became a member of the Numismatic Literary Guild, doing research and writing. Then he opened a mail-order business in 1976, called CAL

ERRORS. He accomplished all of this while working his regular job as an engineer at McDonnell Douglas.

In the mid-1970s Ron was invited up to Lonesome John Devine's along with Fred Weinberg. The three set about discussing errors and varieties. Ron would meet Fred at his North Hollywood home, and they would trade off driving on alternate times to Newbury Park. They would spend the weekends with the Devine family, working at the coin shop and print shop organizing errors and processing orders. This is where Ron and Fred really learned a lot of valuable information and got to see some really neat errors. The evenings were spent at the Devines' home, with meals being provided. Ron said, "Peg is a great cook and we really enjoyed that food. We also had a lot of time to see all the things John and Peg collected. There were old bottles, insulators, skulls, animal trips, and all sorts of antiques they found on their trips to the desert."

In the 1980s Ron took up coin shooting, or metal detecting, and he bought a four-wheel-drive vehicle, added a CB radio, and got into visiting Nevada ghost towns (with John and Peggy Devine). Ron told me a story about how he and the gang visited an old Chinese railroad camp they found in southern Nevada. Ron said, "You could actually see where they dug out the side of the mountain to put their tents. There were old railroad spikes, bits of pottery, blasting powder cans, old metal toys, buttons, and Seated Liberty dimes; we had even found a small cache of them near one of the camps." It was also about this time that the CONECA folks decided it would be smart to include the east coast of the United States in all of the fun, so it was decided to move Error-A-Rama to the east.

The whole gang took a cross country trip to Error-A-Rama 1984 in Cherry Hill, New Jersey. It started at John and Peg's second home in the White Mountains, near Lonesome, Nevada, and then from there they went to Lake Tahoe for a coin show at the old Harvey's Inn. On the way the group stopped at the Carson City airport and picked up Dr. Lyndon King. The retired doctor was a hoot to be with, according to Ron, and he was from South Dakota, a real western cowboy doctor: "Must have been 80 by then. Took tons of pills along with his nightly cocktail. I was assigned the "wake-up" duty for the doctor, because he used to take a good couple of hours to get started in the morning. If you

mentioned the TV program, "60 Minutes", or a special illness he was familiar with as a MD, he'd talk for hours! Meals on the road headed from NV to NJ were a chore. The doctor took about fifteen minutes to salt and pepper his food. We were all finished as he was just starting to eat." Ron told the story with a hint of the rascal and a gleam in his eye.

The 1990s found Ron doing coin shows and gun shows on weekends and mini-vacations. He would usually split a table and share the expense with three or four different dealers. They all did shows in CA, AZ, and NV. A lot of contacts and friendships were formed with fellow dealers that would last a lifetime. Ron was usually the "designated driver". Two of his fellow dealers were about twenty years his senior, and both liked to drink scotch to wind down after the day's show. It sometimes was hard getting them to finish up and head for the motel room for the night after dinner and drinks... they both had so many stories to tell. One of them claimed to have had Gregory "Pappy" Boyington save him prior to the start of World War II. Ray Hastey was a fighter pilot who got shot down over China and backpacked out muleback to escape—can you believe it?

I emailed Fred Weinberg and he told me, "I first met Ron one Saturday (at the bindery), where he had come up from Huntington Beach where he lived, and we all spent those Saturday's for a few years having a lot of fun, getting to know each other and talking about error coins while we printed, collated, stapled, and mailed out the Errorscope." Fred went on to say that Ron's sense of irony and quick wit always gave him a chuckle. These two have been friends for years and our hobby seems to have this effect on folks. I believe Ron and Fred would agree that and would encourage all new coin collectors to have fun and make friends.

Ron was an authenticator for CONECA, and he continues to be an examiner of error coins for the club. After Ron's retirement from Boeing in 2002 he and his lovely wife continue to operate a space at the Pomona Antique Center, selling antiques, collectibles, and coins. He still visits two coin shops weekly and offers coin related items, including errors, on the bid boards. Ron is also a starring member of Allexperts.com, where he is the resident expert answering all questions relating to US coins, tokens, and currency. Ron Fern, with over 55 years experience in coin collecting, is a member of the ANA, CONECA, CWTS,



Bonnie and Ron Fern.

and NLG. He won the Best Numismatic Author of the Year award from the NLG for his monthly articles and also a first place at EAR for Civil War tokens. You can ask Ron a question and he may share his numismatic knowledge with you at

http://en.allexperts.com/q/Coin-Collecting-2297/indexExp_112577.htm

Additional Catalogues from the Wylie Hoard?

Dave Hirt

In the late 1970s and early '80s, Frank and Laurese Katen sold the Wylie hoard of numismatic auction catalogues. It was a huge hoard of almost 5000 catalogues, dispersed over a period of four years.

Recently, while looking through a Depression-era mail-bid auction sale held in Chicago by Koin-X-Change on February 20, 1934, I came across a rather amazing group of auction catalogues offered. The con-signer was listed as Northern Illinois, which would fit Wylie, as he was from the Weaton area.

In all over 1400 catalogues were offered. Unfortunately they were lotted into large lots, most of 100 pieces each. There were no dates or dealers listed, although each lot did give the range of years in the lot (examples: 1863-1897, 1859-1904). Only one lot offered a bit more information, however I will let my readers try to figure out the description: "1883-1912 Famous Coltns. Lge. coin auctions", estimated at \$0.50 each. Most of the other lots were estimated at \$0.10 each. My catalogue is not priced, so I am not sure what these lots brought. It would be interesting to know who bought them.

However, a sale of catalogues at that time and in that area makes me think the catalogues may have been from the original Wylie hoard.

A Little Dry Reading for the Antiquaries (Part Three)

Joel J. Orosz

The first article written under this title issued from the facile pen of Edouard Frossard, to commemorate—or, more accurately to eviscerate—the orthographic awfulness of S. Hudson and Henry Chapman's 1881 catalogue of the great Charles Ira Bushnell sale of coins, medals and tokens (see Frossard's *Numisma* for July 1882). Frossard took the Chapmans to task for printing typos such as "uncirbulated." The author of the present article used the title for a second time to mark the myriad, and maladroït, misspellings of the Abraham Lincoln Coin Company, in their 1993 sale of the estate of G. Coster (see "The Printer's Devil" in the Fall 1993 issue of *The Asylum*). Despite being named for the great Emancipator, the company's catalogue was not free of errors, such as listing the Stack's sale of the great "Amos" Carter coin collection. Now, for the third time (which, alas, will prove to be no charm), the title will be applied, this time for blunders that can be described only as bodacious, in Sanford J. Durst's *Numismatic News* advertisement of August 3, 2010.

Sanford J. Durst is a figure of long standing in the field of numismatic literature, notable chiefly for his prolific reprints of assorted numismatic classics. The general quality of these emissions puts one in mind of H. L. Mencken's description of the rhetoric of Warren G. Harding, which, the great Baltimore newspaperman memorably concluded, was "so awful that a sort of perverse grandeur crept into it." Be that as it may, one thing must be said of Mr. Durst: while it took the Brothers Chapman a 136-page catalogue to merit the first iteration of "A Little Dry Reading," and the Abraham Lincoln Coin Company an 8-pager for the second, our hero earned the third iteration with a mere half-page, printed, no less, in *Numismatic News*'s micro-format. This is, any way you look at it, a hugely impressive demonstration of high efficiency in the service of utter futility.

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Browning / Breen, Early Quarter Dollars (Revised 2nd Ed.) S \$22.00
Cline, Standing Liberty Quarter S \$22.00
Buy all 3 for \$55.00 postpaid.

HALF DOLLARS

Tomasco, Complete Guide to Franklin Half Dollars (OOP) H \$25.00
Overton, Early Half Dollars & Varieties (OOP) H \$89.00
Svataek, Walking Liberty Half Dollar S \$12.00
Fox, Complete Guide to Walking Liberty Half Dollars (OOP) S \$40.00
Allan, Franklin Half Dollar (OOP) S \$12.00
Pharmetrant, Analysis Gem Franklin Half Dollar (OOP) S \$18.00
Buying all six for \$156.00 postpaid.

DOLLARS

White, Seated Liberty Dollars S \$12.00
Rever, U.S. Early Silver Dollars (OOP) H \$45.00
Bowers, Buyers Guide to Silver & Trade Dollars S \$20.00
Bowers, Guidebook of Morgan Silver Dollars (Rev. 2nd Ed.) S \$20.00
Buy all 4 for \$79.00 postpaid.

GOLD COINS (Branch Mints)

Woozser, Gold Coins of the Balconaga Mint H \$38.00
Winter, Gold Coins of the Charlotte Mint S \$36.80
Winter, Gold Coins of the New Orleans Mint S \$39.50
Buy all 3 for \$96.00 postpaid.

GOLD COINS

Dunreuter, Early U.S. Gold Coin Varieties H \$69.00
Garrett, Encyclopedia U.S. Gold Coins H \$69.00
Bowers, Guidebook U.S. Double Eagles S \$18.00
Buy all 3 for \$128.00 postpaid.

AMERICAN NUMISMATIC ART & HISTORY

Burdette, Renaissance of U.S. Coins Vol. I (1905-1908) H \$65.00
Burdette, Renaissance of U.S. Coins Vol. II (1909-1915) H \$65.00
Burdette, Renaissance of U.S. Coins Vol. III (1916-1921) H \$65.00
Buy the set of 3 (listed recent auction \$275) for \$159.00 postpaid.

AMERICAN NUMISMATIC ART & HISTORY (Package 2)

Isaxing, U.S. Mint & Coinage (considered classic) H \$35.00
Vermeule, Numismatic Art in America H \$30.00
Lange, History of the U.S. Mint & Coinage H \$20.00
Van Ryzin, Crime of 1873 (Silver Mining Silver Dollars, Comstock Lead) (was \$35) H \$20.00
Buy all 4 for \$85.00 postpaid.

COMMEMORATIVES

Bowers, Guide to U.S. Commemorative Coins (OOP) S \$16.00
Slabaugh, U.S. Commemorative Coinage (OOP) H \$15.00
Flynn, Authoritative Reference on Commemorative Coins S \$39.00
Buy all 3 for \$56.00 postpaid.

COLONIAL COINAGE

Mossman, Coinage of the American Confederation H \$32.00
Maris, Coins of New Jersey S \$15.00
Nelson, Coins of William Wood S \$10.00
Crosby, Early Coins of America H \$50.00
Hyder, Copper Coins of Massachusetts S \$8.00
Scott, Counterfeiting in Colonial Rhode Island (OOP) H \$25.00
Kleeberg, Circulating Counterfeits of the Americas H \$35.00
Buy all 7 for \$39.00 postpaid.

TOKENS

Doty, The Token, America's (OOP) Other Money H \$30.00
Low, Hard Times Tokens (The Basic Reference) S \$20.00
Hibler / Kappan, So Called Dollars (New 2nd Ed.) S \$49.50
Adams, United States Store Cards S \$12.00
Fuld, Guide to Civil War Store Cards S \$20.00
Buy all 5 for \$104.00 postpaid.

COUNTERFEITS & ALTERED COINS

Tuxay, Unofficial, Misstrade & Counterfeit U.S. Coins (OOP) S \$17.00
Handcock, Standard Catalog of U.S. Counterfeit & Altered Coins S \$25.00
Buy both for \$33.00 postpaid.

See our ad on paper money books in Bank Note Reporter and ad on Foreign/Ancient Books in World Coin News.

Many more - call, FAX or write.

S = Softbound H = Hardbound • Over 3,000 titles in stock!!

Shipping - first book \$6.00, additional books \$3.00 each in USA, Foreign inquire.

Sanford J. Durst

106 Woodcleft Avenue, Freeport, NY 11520

(P) 516-867-3333 FAX 516-867-3397

This advertisement like no other starts with a bang, offering up terms of sale that were apparently lifted from the Collected Works of Casey Stengel. No legalese or picayunish provisions here; and not a lick of comprehensible English, either. In fact justice can be done to it only by a verbatim quotation: "Subject Package Deals - Buy one or all (any single book (s) or over \$100 take off 10%; over \$200 take off 15%; over \$300 take off 20% - Don't forget postage see below.)" Many potential customers probably didn't make it this far, but for those hardy enough to wade through this run-on sentence, the aforementioned note below reads as follows: "Shipping - first book \$6.00, additional books \$3.00 each in USA. Foreign inquire." In truth, *all* interested parties might do well to inquire, for despite these intricate instructions on calculating costs for shipping, in the body of the ad itself, each of the fifteen packages of tomes on offer is clearly marked "postpaid." It seems to be the case, therefore, that Mr. Durst's putative customers have their choice of purchasing a single volume, or buying a group of books, or, selecting a pre-determined multi-volume set, any of which may be subject to charges for shipping, or alternatively shipped postpaid, or if you happen to live outside of the friendly confines of the United States, shipped in a whole 'nother method to be determined by Mr. Durst. As rules of engagement go, this one seems to have been inspired by the Jabberwock (just add "brillig in the slithey toves").

The transition from the terms of sale to the offering of the actual books brings no surcease to our sorrow, or for that matter, no surcease to our complete bewilderment. Immediately following the description of each volume is at least one capital letter, either an "S" or an "H." What on first glance appears to be a quixotic attempt to revive the lamented Sperry & Hutchinson Green Stamp franchise is in fact, according to Durst's helpful explanation, shorthand for bindings: the "S" denotes "Softbound" and the "H" "Hardbound." But what to make of the curious and completely unexplained designation "OOP" appearing after a dozen book descriptions? As much as the reader is tempted to interpret these as editorial comments on the ad inserted by the staff of *Numismatic News*, OOP is apparently meant to convey that the volume in question is "Out Of Print." Uncertainty persists, however, for the OOP designation is not applied to a number of books—such as Bowers and Ruddy on half cents—that are undeniably out of print. Oh well—or more apropos—OOP.

As distinctive as all of this is, it is in the matter of orthography that Sanford J. Durst ascends to the pinnacle of inadvertent genius, into a Zen-like state of oneness with the typo. Unaccountably, he begins with a burst of perfect spelling, correctly transcribing even such challenging names as Swiatek, Ehrmentraut, and Feigenbaum. Around the middle of the ad, however, the gods of the spelling bee turn suddenly wrathful, and the fun begins. One entry offers "Wooster's" book on the gold coins of the "Dalonega" Mint, suggesting that P. G. Wodehouse's Bertie Wooster somehow ghosted a volume for Douglas Winter on a mint located in a nonexistent Georgia city.

The sluice gates really open with the entry that reads: "Iaxing, U.S. Mint and Coinage (considered classic)." One can only ponder whether "considered classic" refers to the title in question, or to the bizarre misspelling of Don Taxay's last name. A charitable reader would be tempted to say "at least he came close," except that, in this instance, Mr. Durst got 60% of the letters wrong. This impression of less than punctilious proofreading is confirmed farther down the list, when Durst finds an entirely different way to misspell poor Taxay's surname: "Tuxay, Unofficial, Misstrade & Counterfeit U.S. Coins (OOP)S." Yes, (OOP)S indeed. The apparently casual blunder of "Iaxing" gives way to the obviously formal error of "Tuxay." And what of "Misstrade"? The actual word in the title is "Misstruck," which actually is a word, which "Misstrade" actually is not. How numismatic of Mr. Durst, when coining a word, to make it a mint error!

As long as we are giving Sanford his props, we might well laud the versatility of his inanity. He is at home with the straightforward orthographic miscue, rendering, for example, "Dannreuther" as "Danreuter," and the "Comstock Lode" as the "Comstock Load." He confuses Rick Tomaska and Mark Tomasko, listing the latter as the author of the former's *Complete Guide to Franklin Half Dollars*. He displays real flair with more unusual constructions, such as this oddly bifurcated title: "Doty, The Token: America's (OOP) Other Money H." He leaves you wondering if Hibler/Kappan" is a peculiar concoction of a German dictator and an academic honorary society. And, if the mildly pornographic is your cup of joe, Durst delivers by transforming Virgil Hancock's surname into the naughty "Handcock."

It is, of course true, as Sanford J. Durst himself might note, that "misstrades will happen." But when the errors come down faster than

"buy" prices on the typical bourse, and when they mistakenly imply everything from Phi Beta Kappa keys to onanism, this little ad becomes a candidate for "A Little Dry Reading for the Antiquaries." Should you find printed train wrecks strangely compelling, rejoice, for there is much more where this content came from. At the bottom of Mr. Durst's *Numismatic News* insertion, there is the following notice: "See our ad on paper money books in Bank Note Reporter, and on foreign/ancient books in World Coin News." If English words such as "lode" and surnames such as "Hancock" are too challenging for the Sage of Freeport to transcribe accurately, one can only imagine what words like "hacksilber" and names like "Dzhalaganiia" might do to Mr. Durst's transcription capacities. Can a fourth iteration of "A Little Dry Reading for the Antiquaries" be far behind?

Help Promote the Numismatic Bibliomania Society

Howard A. Daniel III sets up a club table to represent the Numismatic Bibliomania Society (and the International Bank Note Society, Numismatics International, and the Philippines Collectors Forum) at both of the annual American Numismatic Association events, the Florida United Numismatists (FUN), and the International Paper Money Show.

The Asylum and NBS membership applications are given to numismatists interested in the society from the table. Journals and applications for the other societies are also given out.

There are also world bank notes and world coins to give to young and new numismatists in a packet which includes a consolidated membership application form for all four groups. References are given to numismatists but especially to teachers and scout counselors, for them to use with their students and scouts.

Howard always needs volunteers to staff the table and needs your unwanted references, world banknotes, and/or world coins. Please contact Howard at hadaniel3@msn.com to make the donation arrangements. The best method to get them to him is to take them to one of the three shows, otherwise, you can mail them to him. Howard can also send a thank-you letter to each donor which will document their donation for tax purposes.

"You Don't Say": Numismatic Quarterly Quiz

Myron Xenos

1. Where were the planchets obtained that were used to coin the 500 Confederate States half dollars?
2. What was the nickname of the cannon which appeared on some of the 1863 Civil War tokens?
3. "The Bank, to make the Spanish dollars pass, stamped the head of a fool on the neck of an ass." The coin was a Spanish 8 reales. Name the fool and the ass.
4. In what year did the P mintmark first appear on coins struck at the Philadelphia mint?
5. What are the dates of the only US cents that did not display the word LIBERTY?
6. In the movie *Pearl Harbor*, Hawaiian overprint currency was seen being used. What is wrong with this picture?
7. What were the first commemorative coins to carry the motto "In God We Trust"?
8. What is a "Devil's Head" note, and when and where was it issued?
9. The US silver dollars issued in 1836 were designed by which chief designer?
10. The first Secretary of the Treasury had the task of establishing the first US Mint. Who was the lucky guy?
11. Chinese imitation paper money is sometimes burned at funeral rites. What is the western nickname for this money?
12. Who is the infamous twentieth-century Mormon forger about whom the book *Salamander* and other books were written?

Fifty Years in a Numismatic Library:
Address to the NBS Annual Meeting, 2010

Francis D. Campbell

Having been born and raised in the neighborhood of Washington Heights in upper Manhattan, the street game of stickball was a very important part of my early life. For those unfamiliar with the game, it is a form of baseball played with a rubber ball and a broomstick bat. The relevance of this to numismatic bibliography would be absolutely nonexistent, were it not for the fact that the street on which we played was West 155th Street, between Broadway and Riverside Drive, the location of an early edition of the American Numismatic Society. Our playing field, which in days gone by was part of the John James Audubon estate, lay between two of New York's many great landmarks: Trinity Church Cemetery to the south and Audubon Terrace to the north. At our backs, just behind home plate, was Broadway. A few blocks east you would have found the old Polo Grounds, home of the baseball and football Giants. A bit further east, across the Harlem River was the House that Ruth Built, Yankee Stadium. So, we were in good company.

As many of you may know, Audubon Terrace was then the home of five world-renowned institutions, each housed in its own neo-classical building. These were the Hispanic Society of America, the American Geographical Society, the Museum of the American Indian, the American Academy of Arts and Letters, and the American Numismatic Society. Those of us playing stickball referred to this group collectively as "Duh Museum." So, while those inside these formidable buildings were probably discussing Goya's painting of the Duchess of Alba, Iroquois tomahawks, or Athenian dekadrachms, those of us outside were argu-

The author would like to thank the Massachusetts Historical Society for providing such a special venue for the meeting at which this talk was delivered.

ing as to whether the ball that bounced off the side wall of the Hispanic Society was fair or foul.

Little did I know at the time, that while still in my junior year of high school, I would be entering one of those neo-classic buildings as a part-time employee of the ANS Library. Nor would I have guessed that I would be its Librarian in 1975, following the retirement of Geoffrey H. North. The stickball player could never have expected that he would someday be assisting the likes of Samuel R. Milbank, Chairman of the Board of Wood, Struthers, Winthrop; Baldwin Maull, Chairman, Marine Midland Bank; or R. Henry Norweb, Sr., U.S. Ambassador to Peru—who all were members of the ANS Council. In short, I was growing up in the American Numismatic Society and I could not have had two better mentors than Richard P. Breaden and Geoffrey H. North, who preceded me as Librarians. Since the ANS publication *Numismatic Literature* was produced by the Library in those days, Geoff North allowed me to write abstracts and, in doing so, helped improve my writing skills. He also taught a rough-edged city kid how to interact with those of the business and academic worlds. Most importantly, at the end of a work-week, when he was planning a trip to Vermont with his wife Eileen, he would allow me to bring my homing pigeons to the library and he would release them in Vermont, from where they would return to my apartment window in Washington Heights. My gratitude to Geoff North is such that my son bears his name.

Since I was employed full-time during the summers, I also had occasion to meet successive groups of ANS Seminar students, many of whom have since taken on positions in academia or business. John Kroll, Thomas Martin, and Kenneth Harl are three who were later elected to the Society's Council. Visiting Seminar Scholars during those early years included Philip Grierson from Cambridge, Georges Le Rider of the Sorbonne, Tony Hackens from Brussels, and Michel Amandry from Paris. Over the course of my career, all four became good friends. Having the opportunity to work with members of an earlier curatorial staff (namely Margaret Thompson, Joan Fagerlie, George Miles, Henry Grunthal, and later Nancy Waggoner) was a great learning experience for me. Working with their successors and the present curatorial staff was also a great experience. One of those successors, Dick Doty, was soon snapped up by the Smithsonian and three others, William

Metcalf, Carmen Arnold-Biucchi, and Alan Stahl, as soon as they became free agents, were chosen to head the numismatic departments at Yale, Harvard, and Princeton. LeBron James, eat your heart out! So, as I went about learning the ins and outs of librarianship and the nooks and crannies of the Society, I was again in very good company.

When it comes to the nooks and crannies of the Society, believe me there were many. I often think that my longtime survival at the Society was due to the fact that Council felt nobody other than me knew where all the books were hidden. Rather than attempting to describe library locations that bore names such as "Swimming Pool," "Library Closet No. 1," "Reilly Room," and "Seminar Room," I will refer you to a full and amusing treatment of these nooks and crannies by another former curator and good friend, John Kleeberg, which appeared in the August 2008 issue of *The Colonial Newsletter*.

In 1978, shortly after becoming Librarian, I applied to the National Endowment for the Humanities, requesting funding for the compilation of a "List of Subject Headings for Specialized Collections in Numismatics." The application was successful and with funding provided by three grants totaling \$70,000, and extending down to 1987, the library edited and revised some 10,000 subject headings, as well as cross references and scope notes. We had thereby assured consistency in our own subject cataloging and provided a reference which other libraries could use. Although the Internet was not fully established at that time, our goal of assuring consistency in subject assignment went a long way toward assuring that present-day searchers of the Library catalog via the Web would have a highly successful hit rate.

Also in 1978, Harry W. Bass, Jr., who had been elected to Council in 1972, became the Society's President. Harry had been a member of the Library Committee since 1968 and worked closely with Geoff North to see that there was adequate funding for conservation of library rarities, renovation of library stack areas, and acquisitions. In 1980, Harry became Chairman of the Library Committee. He funded the initial software development for the library's ordering, accessioning, and cataloging system. He also funded the installation of moveable shelving, thereby increasing the Library's space by some 30%. So gradually we were modernizing our work setting and moving into the computer age. An exciting acquisition of this period came when the heirs of Henry

Chapman presented the Library with an extraordinary gift of Chapman auction catalogs, account ledgers, and other memorabilia. The gift included the original manuscript, galley proofs, page proofs, and bid book of the celebrated John Story Jenks collection, sold by Chapman in 1921.

This was a period during which the level of outreach activity also increased. In 1984, I contributed an article to the *Encyclopedia of Library and Information Science* entitled "Numismatic Bibliography and Libraries." In 1985, I was elected Chairman of the Museums Council of New York City, and in 1991 I attended the International Numismatic Congress held in Brussels, participating in the session on Libraries and Bibliography and chairing a Roundtable on the same topic. A year later, I was invited, along with the ANS curator of Islamic coins, Michael Bates, to serve as a consultant for the *Art and Architecture Thesaurus* and assist with the development of their "Exchange Media" hierarchy. Robert Hoge, who was then with the ANA, and Dick Doty, then with the Smithsonian, were also invited.

An exhibit entitled "Treasures of the Library," mounted by the Library in 1987 in connection with the Society's Development Campaign, gave some indication of the rarities we possessed. The exhibit included fourteen works, but here I will mention just two of the unique items. These were the manuscript "An Essay on Coining" (1783), by the Dublin die sinker Samuel Thompson, which was apparently prepared in order to lend support to a coinage proposal. The hand-drawn illustrations in Thompson's work provide an invaluable record of contemporary minting techniques. Exhibit visitors were also provided the opportunity to view a truly historic document in the annals of early American coinage: the "Indenture" establishing Machin's Mill, a mint located in the vicinity of Newburgh, New York, which was active during the years 1787-1789. The mint was constructed by Captain Thomas Machin, a military engineer, and was used to strike copper coins, especially lightweight "imitation" English halfpence.

Acquisitions during the 1990s could easily have provided more than ample material for several more exhibits. The Library acquired an extremely important collection of source materials in June of 1990 when George Kolbe auctioned selections from the John W. Adams library. The acquisition was made possible by contributions from Harry W. Bass of Dallas and Joseph R. Lasser of New York. The material

acquired mostly comprised original correspondence among the principal authorities on United States Large Cents who, during the first half of this century, established many of the die varieties and pedigrees accepted today. The published works of these authorities, namely Howard R. Newcomb, George H. Clapp, William H. Sheldon, and Homer K. Downing, have become the standard references on the subject. In addition to correspondence of the authors just mentioned, there were letters to and from Henry Clay Hines of Newark, N.J., who together with Clapp and Newcomb is considered as one of the "Big Three" of Large Cent collecting. Inventories of the Large Cent collections of B. Max Mehl, Homer Downing, James T. Clark, Hines, and Oscar J. Pearl were among the items acquired.

In 1991, the heirs of Virgil M. Brand donated to the ANS Library the entire manuscript inventory of the renowned Brand collection, amassed during the period 1889 to 1926. The Brand ledgers consist of thirty-two folio volumes, which include individual listings of more than 150,000 acquisitions comprising in excess of 350,000 coins, medals, and tokens.

In 1992 the Library's manuscript and rare book holdings were considerably enriched by several gifts. Then ANS President R. Henry Norweb, Jr., donated five manuscript ledgers in which are recorded the contents of the renowned Norweb collection. There are 16,999 items listed in the ledgers, reflecting the collection's strengths in the areas of United States, Canadian, Latin American, and English coins. Thanks to an extraordinary team effort led by ANS member Anthony Terranova and joined by ANS Councillors Harry W. Bass, Joseph R. Lasser, and Donald G. Partrick, the Library received the funds needed to purchase "The New Netherlands Coin Company Archives" at the George Kolbe auction sale of December 8, 1992. This extremely important acquisition included bid books, invoices, correspondence, inventories, and other papers pertaining to the sales held by the New Netherlands Coin Company from 1943 until 1976. Through the generosity of P. Scott Rubin of Lawrenceville, New Jersey, the library also received a manuscript ledger of the New Netherlands Coin Company in which coin and currency purchases for the period 1940 to 1946 are listed.

From Harvey, Norman, and Lawrence Stack we received photocopies of the personal papers of Charles E. Barber. The papers include correspondence and drawings from fifteen different countries to Charles

E. Barber relative to the making of dies and coins for these nations. The gift also includes copies of Barber's personal notebook describing U.S. coins in his collection and a notebook on U.S. medals which he possessed and on which he worked.

In 1993, I had the pleasure of organizing the David M. Bullowa Memorial Lecture, which was entitled "Goltzius, Patin, and Vaillant, 200 Years of Numismatic Splendour." Those who attended the lecture heard Dr. Christian Dekesel of Ghent, Belgium, offer an informative and well-documented presentation on the numismatic publications of Hubert Goltzius (1526-1583), Charles Patin (1633-1693), and Jean Foy-Vaillant (1632-1706). I first met Christian Dekesel two years earlier at the International Numismatic Congress held in Brussels. I'm sure that those in this room are very familiar with his bibliographies of sixteenth-, seventeenth-, and now eighteenth-century numismatic works. During this period the library's collection of antiquarian works was enhanced by a series of donations from Jonathan Kagan. Among the donated volumes were works by Joannes Huttichius, Nils Keder, J. F. Barbadica, Guillaume du Choul, and Pietro Borghesi.

There is a humorous sidelight to that Bullowa Lecture experience. After my wife Rosa and I picked up Dekesel at JFK Airport, we were chatting amicably in our car en route to his hotel. At one point during the ride, my then six-year-old son, Geoff, who was also with us, got my attention. He had been staring at Dekesel, who had an imposing beard, and suddenly said to me, "Hey Dad, who is this guy anyway." Christian was quite amused and, in subsequent correspondence between the two of us, he would add, "Tell your son that 'That Guy' says hello."

Of course, the Society's Bullowa Lecture honors David Marks Bullowa, an ardent collector of both coins and numismatic books. Indeed, the books from his library were donated to the Society when Richard Breaden was Librarian. One of Bullowa's articles, "The Importance of Numismatic Books," bears testimony to his respect for books and the information which they contain. David's generosity to the Society and its Library has been continued by his widow, Catherine E. Bullowa-Moore, who made possible the Bullowa Lecture series.

In 1994, the sale of Armand Champa's numismatic library by the auction firm of Bowers & Merena provided the opportunity to acquire rare books and unique source materials seldom seen on the market,

resulting in a very successful year for the Library's acquisitions program. Primarily through the generosity of the Harry Bass Foundation, but also with the support of Joseph Lasser, Alan Lovejoy, and David Hendin, the library was able to participate in the Champa sales. In the public sales held, the library acquired a fine selection of manuscripts, letters, auction catalogues, counterfeit detectors, and rare nineteenth-century pamphlets and monographs.

These counterfeit detectors enhanced the library's already strong holdings, most of which came from the library of William H. Dillistin, who wrote the definitive ANS monograph on the subject in 1949. Perhaps the earliest variety of this type of publication was issued as a broadside in 1805, by the Boston newspaper publisher Gilbert and Dean. However, true banknote reporters and counterfeit detectors made their appearance around 1826. The Champa sales also provided the opportunity to acquire the extremely rare *Register of Issues of Confederate States Treasury Notes*, by Raphael Prosper Thian. It is essentially a list of the serial numbers of most Confederate notes, along with the names of the two individuals who signed each note. During the period 1867 to 1881, Thian sifted through the records of the Confederate Treasury Department which were stored in the Rebel Archives Bureau in Washington. He had planned to produce a multi-volume work on the Confederate currency but it never came to be. However, the *Register* was published and survives in only five copies, of which the ANS Library has one.

Among the unique items acquired in the Champa sales, was the personal diary of Joseph J. Mickley, who figures prominently among this country's nineteenth-century coin collectors. Mickley was involved in trades with the United States Mint, and purchased old dies from the Mint from which he prepared restrikes. He was also the first president of the Numismatic and Antiquarian Society of Philadelphia. The diary, which covers the period 1866 to 1869, provides an excellent record of Mickley's numismatic activities. Yet another unique acquisition was the confidential "blacklist" of the Philadelphia coin dealer Henry Chapman. Arranged alphabetically on 72 ledger sheets are the names of those whom Chapman refers to as the "List of Men Reported Bad". The period covered by the ledger is 1904-1919.

Another Champa sale item came to the Library as a generous donation from Mr. Anthony Terranova of New York. It is the manuscript

notebook of James A. Bolen, in which are described 23 of the medal dies cut by Bolen. This manuscript, dating from circa 1866, was the source of the listings contributed by Bolen to Volumes 1 and 3 of the *American Journal of Numismatics*.

To summarize the Champa sales, when all the bidding had ceased, more than a hundred items were acquired by the Library.

From 1997 until 1999, the library staff worked closely with Gaylord Information Systems of Syracuse, N.Y., and W.L. Hill Consulting, Dallas, Texas, in converting existing card catalog records to a machine-readable format. Upon completion of the conversion project, some 140,000 records, representing the entire cataloged library collection of books, periodicals, and auctions had been converted to MARC tagged records. Those records and any added since the conversion project are now available to those who access the Library catalog using the Internet. The conversion project would not have been possible without the support of Harry W. Bass, Jr., who had passed away in April of 1998, and the Harry W. Bass Foundation.

Although the staff of the Society knew that a new location had been under consideration since 1994, the prospect of moving became a reality in 1998 when the building at 140 William Street was purchased. There ensued a challenging time for all staff. The Library continued to service the public, respond to inquiries, and acquire new publications. In some cases, new acquisitions were barely unpacked before they had to be repacked for transport to the new location. At this time the Garrett Numismatic Archives were acquired. Thanks to the efforts of David and Susan Tripp, these archives were donated to the ANS Library by The Johns Hopkins University. The Tripps had also been instrumental in directing the Virgil Brand Archives to the Society.

T. Harrison Garrett, whose family managed the Baltimore & Ohio Railroad, began collecting coins while a student at Princeton in the mid-1860s. He and his two sons, Robert and John Work, formed the Garrett collection. The archives span the period from the 1870s when T. Harrison Garrett began the collection, through the early 1940s.

In the Kolbe sale of Part Four of the Harry W. Bass, Jr., numismatic library, held in 2000, several items of great interest were acquired for the library through the generosity of ANS Councillor and Chairman of the Library Committee, John W. Adams and ANS Fellow, George

F. Kolbe. Among these were Ed and Kenneth Lee's unique notebook on California fractional gold coins, and the extremely rare typewritten inventory of the Waldo Newcomer collection of American Colonial coins, prepared by B. Max Mehl. That same year, Library Committee member E. Harrington Manville presented two very rare British journals to the library. These were *The Numismatic Quarterly*, published at Bury St. Edmunds in 1881, and *The Numismatist*, published at Accrington, Lancashire, 1889-1890. The Library now has complete runs of both these short-lived periodicals.

The year 2002 also saw the acquisition of the John S. Davenport Numismatic Archives. Along with original typescripts and page proofs of Davenport's works, the archive included a considerable correspondence between Davenport and many of the leading numismatists both in the United States and abroad during the latter half of the past century.

Another archive acquired, which came as a generous donation from the estate of Mrs. Henrietta Chapman Judson, consisted of a substantial quantity of the correspondence and other papers of the coin auction firm run by Henry and Samuel Hudson Chapman, which began operations in 1878. I know for a fact that Len Augsburger has already made good use of this archive.

The Society's annual meeting of 2003 was the first held in the new building at Fulton and William Streets. Although the Library was not completely installed at the time of the meeting, it would soon be housed on the fifth and sixth floors of the building. By the end of the year great progress had been made and the new library was ready for dedication. The dedication was held on December 2, in the main hall of the new building, and the Library was named in honor of Harry W. Bass, Jr. On behalf of the Foundation, Harry's widow, Doris Bass presented the Society with a check in the amount of \$400,000.00. As you can see, the generosity of Harry Bass himself and the Bass Foundation was considerable. During the Bass years, most of the library's advances, whether in the areas of computerization, physical plant, or significant acquisitions, were made possible through Harry's generous support. His concern for the library, its staff, and its collection was extraordinary.

In looking back over my career as Librarian at the ANS, I have come to realize that any success I may have had was largely the result of the

generosity shown to the Library by a long line of thoughtful donors, whose donations consisted not only of money and rare volumes, but of their time. Les Elam had it right: when reflecting on Harry Fowler's years as ANS president and Fowler's successful development campaign, Les noted that, in addition to financial support, Fowler had given the ANS "the gift of time."

I have mentioned some of those whose support was received mostly during the Audubon Terrace years. However, the generosity continued after the Society's move to Fulton and William Streets. An active Library Committee, chaired by John W. Adams, worked extremely hard at raising funds for a Library Chair, which the Council had approved at its October 2002 meeting. Under John's leadership, the Committee solicited donations from major coin and book dealers and the specialized organizations within the numismatic hobby. Naming opportunities were also offered and the number of those who stepped forward to lend their support was very gratifying. I cannot mention them all, but the Harry W. Bass Foundation, John W. Adams, Daniel Hamelberg, the members of John J. Ford's family, George Kolbe, Joseph Lasser, Richard Margolis, Arthur Houghton, Peter Weiss, and Catherine Bullowa were among those who donated to have reading areas, book rooms, office areas, and library sections named.

An earlier ANA Convention, held in Pittsburgh in 2004, was the scene of a very successful benefit auction to endow the Library Chair, held in Tambellini's Restaurant. John Adams was a great master of ceremonies, George Kolbe donated his time and services to call the sale, Wayne Homren was our host in Pittsburgh and guided us in securing the auction site, and Denis Loring called the auction, entertaining all while coaxing bidders to part with their money. Another benefit auction held in conjunction with the 2006 ANS Gala and New York International Show, was also very successful due to the many who donated lots and those such as John Adams, George Kolbe, Herb Kreindler, Rick Witschonke, Victor England, and Rick Ponterio, who gave of their time or services.

During this period, Dan Hamelberg also initiated an exciting project from which the Library would benefit. He undertook the production of a series of facsimile editions of rarities in the Library collection. The first item in the series was an early auction broadside. It is the auction

held in 1828 and conducted by George Nichols, consisting of the Estate of Benjamin Watkins, an extremely rare item and the first listing in E. J. Attinelli's *Numisgraphics* . . . , published in 1876. I know that as I speak, Dan is exploring possibilities for future items in the facsimile series.

Along with the gifts already mentioned, many private numismatic libraries were donated to the ANS Library during my years as Librarian. These included the libraries of Daniel Friedenberg, former Curator of Coins and Medals at the Jewish Museum; former ANS President Harry W. Fowler; Dr. Pierre Bastien; George C. Miles; Charles K. Panish; Kenneth MacKenzie; Herman Miller; Charles A. Hersh; former Councilor Allen Lovejoy; Dexter Seymour; and Herbert J. Erlanger.

The cataloging of these collections, individual gifts, and the thousands of articles found in the journals received by the Library was carried out by a series of extremely competent Assistant Librarians, whose names are Margaret D'Ambrosio, Kay Brooks, Carlene Stober, Grace Lin, Tamara Fultz, Barbara Bonous-Smit, and Oleg Medvedev. You can now enjoy the fruits of their labors whenever you access the Library's holdings online. Although not officially an Assistant Librarian, I would also have to acknowledge Normand Pepin for his assistance, mostly voluntary. He was especially helpful during the move from Audubon Terrace to Fulton Street.

There is an awful lot of talk these days about greed run rampant, self-indulgence, and exploitation. I'm well aware that it exists, but I consider myself fortunate in having had the chance, during my years as ANS Librarian, to have worked with and met a great number of people who proved to be competent, thoughtful, considerate, and generous.

Comment: The Mint Courtyard

Pete Smith

In Joel Orosz's contribution, "The Second Mint and the Casket," to *The Asylum* (Volume 28, No. 2), after including an 1831 description of the second United States Mint, he stated, "No known illustration of the second Mint, for example, offers a hint that it incorporated a large courtyard in the center of the structure." It would have been more accurate to state there was no illustration known to him.

Three classic articles on money were published in *Harper's New Monthly Magazine* in 1861 and 1862. These include "Making Money: The Assay Office, New York," "Making Money: The Mint at Philadelphia," and "Making Money: The American Bank Note Company." It was the second article that focused on the second Mint. The article included fourteen line drawings of Mint facilities and equipment. On the second page is an illustration of the Mint courtyard. Although Joel is an excellent researcher, this is something he missed.

The three articles from *Harper's* were republished in *Collecting Coins and Making Money: A Peek at the 19th Century* by Bowers and Merena Galleries in 1996. In the introduction, Q. David Bowers stated, "'Making Money: The Mint at Philadelphia' is a true numismatic literary gem, and over the years I have referred to it many times. The scenery alone is worth the trip—the pictures are outstanding and have been widely reproduced in many places, including our own catalogs."

More recently the Mint courtyard was included in *History of the United States Mint and its Coinage* by David W. Lange (2005). Below the illustration on page 30 is the caption, "The Second U. S. Mint was designed with a courtyard to allow sunlight to illuminate the space inside (From Harper's Magazine)."

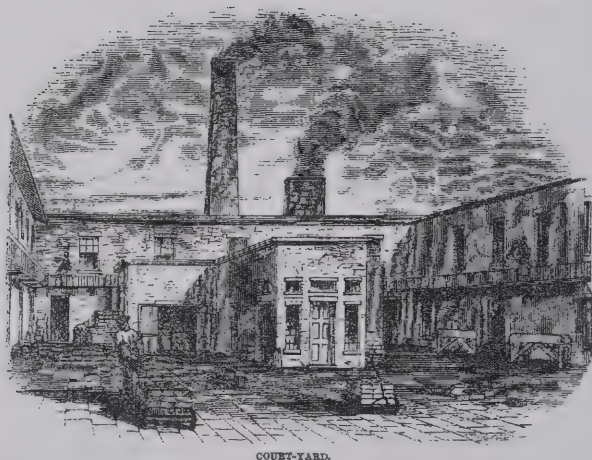
The author of the original articles was Waldo Abbott. I included his name in my original list of subjects when I was doing research for

American Numismatic Biographies. I was unable to find anything more. I have not found any other work by him on numismatics and nothing else in *Harper's*. I will make the bold statement that he wrote nothing else that is known to me.

The illustrations in *Harper's* are unsigned. These are typical of illustrations used by authors George Evans and A. M. Smith in their books on the Mint. During this era such illustrations were not copied directly but were more likely to be redrawn. Some of the later illustrations were signed by an artist or company.

At one time I attempted to make some sense of the nineteenth-century illustrations. I doubt if a typical artist sat down and drew the illustrations from observation. I suspect that illustrations of machinery used drafting skills more than artistic skills. Some may have been provided by the manufacturers of the machinery. I also suspect that views of rooms and buildings were based on photographs.

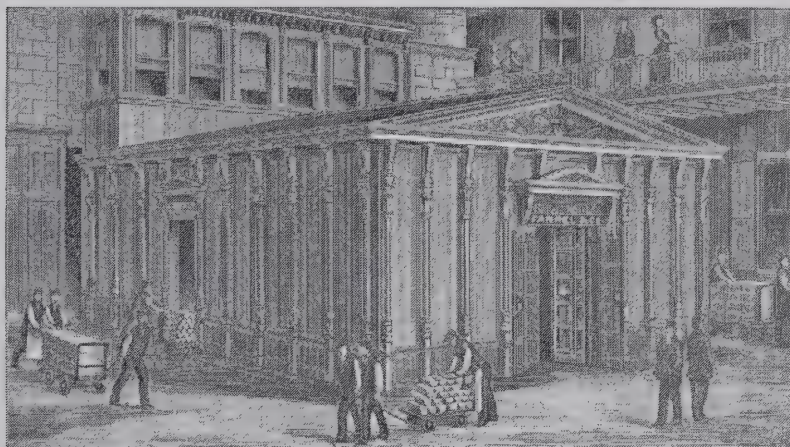
Now that Joel Orosz and Len Augsburgers have wrapped up their book on the first Mint, perhaps they will take on these illustrations of the second Mint. I believe much remains to be learned.



COURT-YARD.

Courtyard of the second Mint, from *Harper's New Monthly Magazine* (1861).

[Editor's note: As a supplement to Pete Smith's correction, Joel Orosz forwarded another image of the second Mint's courtyard, brought to his attention by Q. David Bowers:]



Steel Vault for the Storage of Bullion, Designed and Manufactured by FAIRBANKS & Co., Philadelphia.

Courtyard of second Mint with steel vault built in the 1880s for bullion. From Evans, *Illustrated History of the United States Mint* (Philadelphia, 1892), p. 1.

Answers to the Numismatic Quarterly Quiz (see p. 79): 1) genuine 1861-O half dollars; 2) the Peace Maker; 3) George III and Charles III; 4) 1941: the coinage was Philippine; 5) 1856-1858 flying eagles; 6) overprint currency was not used until six months later during the war; 7) coins of the 1915 Panama-Pacific Expo; 8) Canadian currency in 1954: the Queen's hair was quickly re-engraved; 9) Christian Gobrecht; 10) Alexander Hamilton; 11) it is referred to as "hell money"; 12) Mark Hoffman.

The NBS Symposium, 2010

The NBS Symposium, held on August 12 at the ANA 2010 Convention, enjoyed a full house. John W. Adams spoke on the subject of his newly released book, co-authored by Fernando Chao (h)—*The Medallic Portraits of Admiral Vernon: Medals Sometimes Lie*. A copy of the book was signed by those in attendance and later auctioned at the regular NBS meeting for the tidy sum of \$5000.

In a PowerPoint presentation replete with 55 slides, Adams attempted to explain the powerful allure of these seemingly modest medals. No less than fifteen authors have analyzed the subject, including the likes of Edward Hawkins, C. Wylls Betts, and the Marquess of Milford Haven. The attraction, per Adams, begins with the complexity of the corpus of medals that is enhanced, in turn, by the history of the events commemorated, the range of metals used, an even broader range of present day patinas and the widely varying skills of the engravers. Regarding the latter, the list of aesthetic triumphs is far shorter than the list of errors, some of which verge on the comic.

Attribution of varieties, using the earlier texts, has been difficult owing to the need to use words to describe small differences. This shortcoming is overcome in *Medallic Portraits* through the use of high-quality images for each variety and this in turn permits separate designations for obverse and reverse.

A spirited question and answer period extended the Symposium well past the appointed hour.

The NBS Annual Meeting, Boston, August 2010

For the first three decades of its existence, the Numismatic Bibliomania Society has held annual meetings characterized by two inexorable givens: the proceedings would be as lively as the settings would be banal. Veterans of these convocations fondly recall dozens of conversations enlivened by everything from authoritative presentations to exchanges of zingers, but as for the venues, one sterile convention center meeting room, replete with beige carpeting and folding room dividers, blurs imperceptibly into another. The NBS annual meeting of 2010 was just as animated as ever, but Boston's host site shattered every precedent for meeting room anonymity.

The NBS annual meeting of 2010, you see, was not held within the Boston Convention Center, but rather a couple of blocks down the street, at the Massachusetts Historical Society. The stately edifice on Boylston Street houses an extraordinary institution, not only the exemplar for all American historical societies, but virtually their mother church. When the MHS was founded, in 1791 by the Reverend Jeremy Belknap, it was the first in the field for all of North America. Its initial collecting interests, therefore, were not confined to Boston, or Massachusetts, but rather encompassed the entire nation. Moreover, they interpreted their "historical" franchise in the broadest possible sense, collecting physical objects as well as documents, including among them coins, medals, and tokens illustrative of American history. Happily, the MHS has preserved as well as it has collected, for it is one of the few historical societies to employ a professional Curator of Art and Numismatics.

The aforementioned curator, Anne Bentley, is familiar to NBSers for her authorial alliance with our past President, John W. Adams, the fruits of which include two superb references, one focusing on Comitia Americana medals, and the other explicating the Admiral Vernon medals. Their continuing collaboration redounded doubly to the benefit of

bibliomaniacs at the Boston ANA convention, for not only did they secure the mother of all meeting rooms for the NBS at the MHS, but they also jointly curated a splendid exhibition of medals from the Society's collection, to serve (as Q. David Bowers would say), as the lagniappe to a most memorable annual meeting.

Arriving at the ground floor entry to the Society, a gracious receptionist directed NBSers up an elegantly curving staircase, under the watchful oil-painted eyes of numerous colonial-era worthies. The second floor landing gave way to a pair of anterooms in which the medal exhibition was mounted. A separate, and exceedingly detailed, article would be necessary to even begin to do justice to the many delicacies on show, which included some few that were new even to NBS members boasting considerable credentials as medallic mavens.

Tearing away, with the utmost reluctance, from the medal exhibition, one then entered a sanctum guaranteed to take away the breath of any bibliophile. Found within was an imposing aggregation of leather-bound volumes that comprised the life's work of a nineteenth-century collector, housed in the stately walnut bookcases from his library, reconstructed here to serve as their home in perpetuity. The effect was absolutely magnificent, and if there is a more appropriate place for numismatic bibliophiles to congregate, it has yet to be revealed.

The NBS annual meeting itself proved worthy of this exceptional locale, featuring an impressive feat of pinch-hitting by the Club's Treasurer, David Sundman. Neither President Dan Hamelberg, nor Vice President Dan Freidus, was able to attend the Boston ANA, so David, as the last officer standing, took the chair. Although heretofore admired chiefly for his financial legerdemain, he won his spurs at running meetings by dispatching the agenda with equal parts of crisp efficiency and good humor. Much encouraging news was shared. The NBS is not only financially solvent, but even comfortable, with an exchequer in excess of \$30,000. This has, in the past, permitted the club to provide scholarships allowing young numismatists to attend the ANA Summer Seminar course on numismatic literature. A decision was taken to continue this tradition. Dues will remain at the bargain level of \$15, where they have been since the second Reagan administration. *The Asylum* continues to be under the capable editorship of David Yoon, although, as always, the Editor would greatly appreciate receiving quality submissions of any

length. The 2011 annual meeting will be held, as is customary, during the ANA annual convention in Chicago. A special plea was entered to mount competitive numismatic literature exhibitions at that convention (there were no such exhibits entered in Boston).

The NBS awards for 2009 went to richly deserving members. The NBS Writer's Award, for the best article published in *The Asylum*, was won by Len Augsburger, for his wide-ranging scholarship on "The 100 Greatest Works of United States Numismatic Literature". The Jack Collins Award, for the best article in *The Asylum* by a first-time author, went to Max Spiegel, for his article "A Visit to the Historic Mehl Building." Then came the revelation of the creation of a new award, the George Frederick Kolbe Award for Lifetime Achievement in Numismatic Literature. Marc Ricard, with the able assistance of his father, Charles, designed a superb medal to be awarded to all honorees.



David Sundman presenting George Kolbe with the first George Frederick Kolbe Award for Lifetime Achievement in Numismatic Literature.

Although the inception of this, the highest recognition the NBS can bestow, came as a surprise, the identity of the first two winners could not have come as a shock to anyone, for they were the medal's namesake, George Frederick Kolbe, and John W. Adams. Between the two of them, they have defined and refined the field, from a scattered group of eccentric enthusiasts to a well-organized host of scholars and, well, *still*-eccentric enthusiasts. Both deserve our gratitude and praise for their accomplishments, and our anticipatory thanks for all that they will yet do to advance our avocation.

The tradition of superb speakers at the annual meeting was nobly upheld by Frank Campbell, the American Numismatic society's Librarian Emeritus. His presentation was a virtual tour-de-force through decades of numismatic history, refracted through the prism of the matchless collection that Frank built for the benefit of the ANS and its members (see pages 80 to 90 in this issue). NBSers chimed in, especially when Frank discussed the eccentricities of the Society's physical plant at the old Audubon Terrace location, which gave rise to such charming venues as the under-the-staircase-counterfeit-detectors-cubby. We all owe a debt of gratitude to Frank for his long years of devotion in the service of numismatic literature, a gift still paying us rich dividends today.

The meeting closed with the now sacrosanct tradition of the fundraising auction. Grizzled NBSers will remember annual meetings from the 1980s and early 1990s when the late Armand Champa and our current President, Dan Hamelberg, organized passings of the hat (after first seeding said chapeau with generous donations), in order to rescue our club from its latest deficit. This hand-to-mouth (or more accurately, hat-to-mouth) existence ended in the mid-1990s, when the annual auction to benefit the NBS began. It consisted then, and it consists now, of members who generously donate books, catalogues, price lists, and ephemera from their libraries, which members then bid to several multiples of their current market value, all for the good of the club treasury.

This rampant overbidding is aided, abetted, and aggrandized by the NBS's own "gangsta" auctioneer, the Notorious B.R.A.D., a.k.a. Brad Karoleff. No written description of Brad's techniques could ever do justice to the spectacle, which must be observed to be fully appreciated, or for that matter, believed. Mr. Karoleff plucks his pigeons with me-



Brad Karoleff calling the NBS auction.

ticulous efficiency, leavened by snide asides and witty rejoinders to the faux-anguished cries of the members whom he has goaded into bidding \$500, for example, for a copy of the current *Guide Book* autographed by all attending the NBS meeting. NBS chief executives, both former (Adams), and current (Hamelberg), were pitted against each other in bidding wars, one of which culminated in the intrepid auctioneer phoning President Hamelberg—in his sick bed, no less—to extract an even more exorbitant bid for one of the choicest lots in the auction. Not since the great unpleasantness at Bunker Hill has Boston witnessed such a slaughter, but the NBS exchequer benefited mightily, when all of Brad's exertions were completed, to the tune of nearly \$15,000, a truly extraordinary case of virtuosity auctioneering for a good cause.

The 2010 NBS annual meeting in Boston was one for the ages: an unforgettable venue, an undeniably appropriate set of awards, and an unparalleled generosity among its membership. Nor can we forget that the proverbial good time was had by all. Boston has set the bar remarkably high for future conclaves. It will be our challenge—and our pleasure—to live up to that standard in the future.

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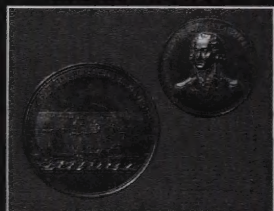
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